

How to Write SHOW CARDS

Containing Simple Brush and Pen Alphabets, With Easily Understood Instructions on How To Form Them. Revised from the Series of Articles Which Appeared Originally in the Northwest Commercial Bulletin and the Hardware Trade.

Also Many Additional Novel Ideas and Suggestions
INCLUDING CHAPTERS ON

RETAIL ADVERTISING
and WINDOW TRIMMING

Price \$1.50

WRITTEN BY JOHN H. DE WILD

Manager Service Bureau

Northwest Commercial Bulletin and Hardware Trade
Minneapolis - Saint Paul

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NOV 17 1921

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no 1.

21-22/77

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INTRODUCTION

ATTRACTIVE show cards, signs and price tickets help sell merchandise—and realizing that there are many merchants who desire to add to the attractiveness of their show windows and store interiors by the use of well-lettered, attractive display signs, the Commercial Bulletin has decided to publish a complete book on this important work.

The following pages cover thoroughly the rudiments of lettering with brush, also the various pens now in use, and explain the details in such a simple way that any one, even young boys and girls, can become quite proficient, even expert in lettering, by carefully studying each lesson and practicing until each exercise is thoroughly mastered.

The author has endeavored to use simple language, avoiding technical and professional terms—so that nothing can be misunderstood.

There has been but one thought in mind, throughout—that of giving to the retail trade a simple treatise that will be practical, helpful and easily mastered.

The chapters on Advertising and Window Trimming have been written so that many merchants may have a handy, brief, instructive outline of the essentials that constitute successful publicity and Window Display. Better advertising and neater displays mean more business.

HOW TO WRITE SHOW CARDS

LESSON I—FUNDAMENTALS

Advice as to Brushes, Ink, Cards, Etc.—Simple Letters Form Initial Lesson —Practice Main Requirement for Mastery of Work.

Show card lettering is really simple. Once the beginner is supplied with the proper materials, and taught the correct manner of forming the various letters, it is only a matter of practice and patience, plus a little ambition and determination.

First the student must provide himself with a few brushes and a jar of black show card ink. These may be obtained from any firm whose advertisements appear in this book. If you have difficulty in securing supplies, write to the Bulletin and the names of reliable firms will be furnished.

Brushes of Prime Importance

Brushes are very important. Secure the red sable show card brushes and **DO NOT TRY TO LETTER WITH ANY OTHER.** Good work is absolutely impossible with inferior brushes.

The student should secure first, a brush that will make a stroke about one-eighth of an inch in width. This will cost very little.



Fig. 1

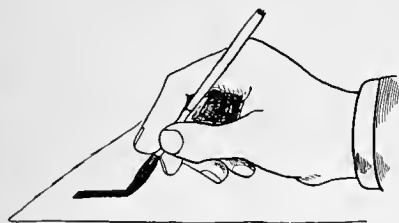


Fig. 2

Most brush manufacturers call this a No. 8. However, the size numbers vary somewhat, but this is a splendid size for practice. A size smaller, and one or two larger ones should also be secured, and be sure and select the show card ink in the flat black. Do not use drawing ink with brushes. The gloss black dries too quickly and is too "stiff" for the average beginner. The proper use of the "gloss" ink will be taught in the closing lessons.

We will now suppose you are supplied with the necessary brushes and ink. Provide for yourself also a number of sheets of coated cardboard, or sheets of heavy weight enameled paper. Insist upon cardboard that is *coated*. Your printer can supply these sheets—and have them cut into convenient sizes.

Show card stock is regular cardboard size—22x28 inches, and quarter sheets 11x14, make the best size for practice.

Should Have a "T" Square

Next you should secure a "T" square; and either make or purchase a drawing board or table which can readily be placed in a sloping position of about 30 to 45 degrees, to suit the convenience of the student. A few thumb tacks are also handy for fastening the cardboard or paper to the drawing

board, and you are now ready for the first lesson.

Starting Out

Draw a series of lines, with a lead pencil, lengthwise across your practice sheet. The first two lines should be not more than three-fourths inch apart, or nearly so, not less; then skip an inch and draw two more lines. The one-half to three-quarter inch spaces are about the proper height for the "lower



Fig. 3

case" letters to be practiced when using the No. 8 brush mentioned, or its equivalent. If however, after practicing for a while, the student finds that better work can be done with a larger brush, simply increase the height of the letters proportionately—and proceed just the same.

Of Great Importance

You are now ready to make the letters. First of all, you must always bear in mind this important point. Keep your brush well

equals the width of the brush—the brush will be traveling squarely with the stroke, or nearly so.

Ready now with your brush. Let the hand rest lightly on the paper, bearing the weight on the little finger which is slightly bent underneath the hand. Practice this position so that the hand "slides" easily over the paper without effort.

The First Lesson

If you will now note Fig. 3—you will see



Fig. 4

inked so that the extreme point of the hairs forms a "chisel shape". Note Fig. 1.

The drawing on the left shows how NOT to use the brush. You cannot make a neatly shaded letter when the brush comes to a point. "Work out" the bristles by moving the brush forward and back across an old piece of cardboard, or an old saucer after you have dipped it into the ink. Carry sufficient ink to cover the surface of the letter thoroughly—and if the ink is too thick moisten the brush occasionally by dipping

that only four letters are given for the first lesson. The reason for this is that the "a", "e", "o" and "s" are the most difficult to make—and also that these four letters compose the difficult strokes that enter into the composition of most of the other letters, with the addition of the long downward stroke of the "l" and the shorter stroke of the letter "i".

Figure 4 shows the position of the brush in making the various strokes. Note carefully the angles at which the brush is held.



Fig. 5

Begin practicing the letter "a". Make the strokes as indicated by the numbered arrows in Fig. 3. Hold your brush straight in front of the body—and make the first stroke slightly sideways so that the "chisel edge" of the brush will form the light line, and gradually increase in width as you draw downward, then upward, completing the curve. Now take the brush and see that when you begin the second stroke—it is in the same relative position as when you started the first stroke. Then come straight down, using the full "chisel width" of the brush. As the brush reaches the pencil mark, or lower line, make a slight turn to the right, and gradually lift the brush from the paper. By doing this carefully you should have no difficulty in forming the "finishing curve" so necessary to good lettering.

In making the second letter "a" as indicated in Fig. 3, start the brush lightly and then make a sweeping stroke downward and toward the right, finishing by lightly lifting the brush from the paper or cardboard. The second stroke is made similar to the first stroke of the other "a" shown in the diagram. Bear in mind that the upward strokes of the brush must be light, thin, strokes.

If the students prefer to make the letters exactly the same size as shown in the letters reproduced herewith—USE A No. 10 BRUSH, or one that will make a stroke about the width as shown.

In making the letter "e" note that the first stroke is very similar to the first stroke of the letter "a". Proceed the same way. Then make a short stroke of No. 2, and be sure to have the brush in such a position that the strokes join neatly. Stroke No. 2 is downward in a curve, and stroke No. 3 starts downward with a gradual curve upward.

Practice Required

The first stroke of the letter "o" is the same as the letter "e" and the second stroke is a simple curve to the right—joining neatly a little to the left at the top and a trifle to the right at the bottom. (See the cross lines in Fig. 4). When you make this letter have your brush traveling straight with the stroke at its widest part.

The letter "s" is rather difficult and may require considerable practice. Don't become discouraged at first, but always make the letter exactly as indicated by the various strokes and you will then have a uniform, neat letter. The first stroke is short, very similar to the second stroke of the "e", and the second stroke should be rounding, and come forward as far as the first stroke. Be careful in making stroke No. 3, and keep the brush in such a position that it will join into No. 2 without showing a "ragged" finish.

This completes the details of the four most difficult letters.

In practicing Fig. 5, using a No. 8 brush, rule your paper with lines about one-half inch apart, thus making the long strokes about one inch high. This exercise if practiced thoroughly will enable the beginner

to become used to the brush and its peculiarities.

Thoroughly Master This Lesson

Consistent practice will bring success. Sit down and practice the various strokes at every opportunity. Then take a sheet of

paper and cover it with the letters "a", "e", "o", etc., always ruling your paper to keep the letters uniform.

Thoroughly master this first lesson, and the rest will be easy. It's all in the beginning.

HOW TO WRITE SHOW CARDS

LESSON II—LOWER CASE ROMAN

How to Make Each Letter in the Easiest, Quickest Manner—This Is the Simplest Alphabet for Show Card Writing.

Have you practiced the first lesson thoroughly and mastered the simple strokes which are so necessary to good work?

If so, you are now ready for lesson number two.

This is the alphabet promised in the first lesson, and you should be so proficient with the brush by this time that after several preliminary efforts, very creditable work should result.

Only the lower case letters are shown, because this will limit the beginner to one

professional letterers are not "fast" in the strict sense of the word. The more artistic the letterer, the more time that person takes in doing good work. "Work fast where you can, but slow where you must," is a good motto to remember.

Keep in mind the instructions given in the first lesson, and always keep your work in front of you. Do not lean too much to one side or the other, nor work from a slant, because this will soon prove tiresome, and is ruinous on the eyes. Your brush



Fig. 1. The lower case alphabet

line of work; thus more will be accomplished, and there will be no confusion.

Many students make a hurried effort to accomplish too much within a short time and as a consequence, never properly master the rudiments of the work.

Practice of Vital Importance

The preliminary practice work is vitally important, because it is the real foundation, and unless the beginner conscientiously tries to make each letter just as it should be made, taking infinite time and pains where necessary, it will be useless to try to do clever work later on, where rare skill and practice are essential.

Take Your Time

Do not hurry in your practice work. Even

hand should be in front of the body, and this will enable you to make the perpendicular strokes, that is—the straight "up-and-down" lines, in a more uniform manner.

Brush Hints

Keep your brush well filled with ink, so that smooth, clean lines result, but do not bear down too hard on the brush.

One more word of advice and you will be ready to practice the alphabet. DO NOT KEEP YOUR BRUSH IN TOO MUCH OF A CHISEL POINT. Learn just how wide the brush should "spread" to do good work, and keep it in that shape. If you force the "chisel" edge to an unusual width on some strokes, your letters will not be uniform.

The natural stroke of the brush is the width of stroke you should always make.

Here's the Alphabet

Now for the alphabet as shown in Fig. 1.

Note that the lines and arrows indicate the direction of the brush stroke, and the numbers indicate the order in which the strokes should be made.

In the first letter "a" as shown, you make the long stroke first, and the "bow" of the letter is made with the second stroke, and so on. Note the numbers of the strokes carefully, because they are important, and represent the easiest way of forming the letters.

By way of further explanation it should also be said that several styles of the letter "c" are shown, as well as several variations of the letters "f", "g", "h", "j", "k", "m", "n", and "s". This has been done to enable the student to take some choice in the matter, also for the additional reason, that lessons soon to follow will contain variations similar to the ones shown here. And as said before—now is the time that the practicing should be done.

The second figures showing the "m" and "n" have the last stroke somewhat on the slope, and these should be used where they happen to be the last letters in certain



Fig. 2

words, or the last in the line. They should not be used in the body of a word, unless you are using rather extended letters, and this will be shown in another lesson.

Ruling Your Card

When you rule your card board or practice paper, do not forget the sizes of letters, and brush to use. As suggested in the first lesson—if you desire to make the body of your "lower case" letters, that is the round "bows", about one-half inch high, rule your paper accordingly and use a No. 8 brush, or a brush that will make a stroke a trifle more than one-eighth inch in width. The top line of your ruling to be used as a guide for the tops of the "stem-letters" like "b" and "d" should be not quite the same distance from what we call the middle line—that is the top line of the "a", etc.

Fig. No. 2 shows the proper ruling for a No. 8 brush.

If you are going to use a larger brush than No. 8, increase the height of your lines accordingly. A No. 10 brush can be used for three-quarter inch letters, and a No. 12 for letters about one inch in height or slightly over. Always bear in mind that the word height herein used, means the height of the "bows" of the letter, and not the total height of the "stems".

The next lesson shows the Capital letters, and the figures, and then—you will be ready for actual window work. In the meantime, spend all the time possible in practice work.

Master all the details, and the rest will be easy, for there are a number of alphabets to be given, and the rudiments of lettering are much the same throughout.

HOW TO WRITE SHOW CARDS

LESSON III—"ROMAN" CAPITALS AND NUMERALS

Neat "Capital" Letters and "Figures" or Numerals Are Absolutely Necessary If Good Work Is to Be Done.

With this lesson are given the capital letters used in connection with the lower case alphabet already given, and also the figures, because you will no doubt want to use them in connection with immediate work.

To make the capital letters properly will take some time, but be earnest in your efforts, make each letter slowly and accurately, and speed will come with practice.

What to Avoid

In actual show card work it is best for the beginner to avoid using words of "all-capital" letters. This will make your work easier, but there are times when it is necessary to spell out a word in capitals in order to make it larger and more striking on your show card.

The numbered arrows on the chart reproduced herewith will show how the various strokes should be made, and after a little practice the entire series of letters can be made with one brush. For the beginner however, it will be easier to make the "spurs" that is—the little feet—and small extensions on each letter, with a very small, separate brush. The result will be neater, and it will save much time.

How to "Mix" Your Ink

As said before, keep your brush well chiseled, and do not have your ink too thick. Nor should you have the ink too thin. Mix a little ink on a piece of cardboard, or in a dish of some kind, and as the ink thickens, add a few drops of water or dip your brush in water. Do not keep dipping the brush in the ink jar, as this is apt to give your brush too much ink, and at the same time spoils the chisel edge. Work the brush backwards and forwards on the cardboard or dish where you have placed the surplus ink, and you will have no trouble in securing clean, neat strokes.

There are several ways of shaping some of the letters, as you will note from the diagram, but it is best to avoid using the fancy letters, except at the beginning of a line, or for the first word on the show card. Too many fancy letters distract the eye, but one or two add much to the appearance of a card.

Height of "Capital" Letters

The height of your capitals should be the same as the longest stems of the lower case, except in rare cases where you desire, for the sake of appearance, to make the capital a bit larger.

How to Form the Numerals

And now for the "figures," or numerals. For the beginner—the making of neat figures is usually a difficult proposition. But we shall try and explain some of the elements which compose the most difficult figures, and this will make it easy.

You can all make a figure "1". That's simple!

The Figure "2"

To make the figure "2" take your pencil and decide on the height and width you think the figure should be. One and a-half times higher than the width is a good proportion. When you have decided on this, with your pencil draw a box the height and width your numeral should be with front and back lines about as shown by the lines "a" and "b". Now, when you start to make the figure "2" you begin at the center of the top, and come forward toward the left, and downward to the line "a", completing the stroke by putting on the "ball" shaped finish.

Then from the top and center you draw to the right and downward to the line "b", making a graceful curve, and when about half the distance down, you begin to curve toward the front of the letter, and continue this curve until you reach the line "a" at the bottom of the figure. Then draw the bottom bar, making it quite heavy, and extend it to right until it touches line "b".

In other words, the round ball at the top of the figure must be flush, or even, with the front of the figure at the bottom, and the back of the curve must be flush with the bar at the bottom. This will give you a nicely proportioned figure, but bear in mind that it must fit into an imaginary, oblong right-angle box. Many beginners get the front of the figure too far out, and this throws the numeral off its feet, and gives it a very homely slant.

The Figure "3"

The Figure "3" is easily made, by keeping in mind that the upper half should be made somewhat smaller than the lower section.

The Figure "4"

For the figure "4" draw with your pencil an oblong box the same size and shape as for the figure "2". Then start your first stroke with the brush, making a thin line from a little above the top of the line "b" downwards and to the left, until your strike a point not less than two-thirds of the way down on the line "a". Then make the second stroke, somewhat of a wave, directly to the right, extending a little outside of the line "a". Then make the third stroke from near the beginning of the first line, downward to the base of the figure, and make this line rather heavy. In fact all the heavy lines of the figures should be the same thickness as the figure "1". This will give you a pleasing uniformity.

Usually the figures "2", "4" and "5" are hard to make, but we hope we have made it easy, and by a little practice, you will soon be able to form neat, compact figures.

The Figure "5"

With the figure "5" again make a box



with your lead pencil, and when making the figure with the brush, draw the thin line, numbered "1" to a point about half the height of the figure. Then draw half of the bottom loop, stroke number "3", then make the top bar, (stroke 3) watching that the right of the bar is not drawn to a point more than the center of the heavy line of the loop below (See the dotted line "a".) Then you draw the last part of the loop, stroke number "4", and bring this out to a point just a little beyond the thin downward line (stroke "1") which if continued, should penetrate the ball about the center.

(Note arrow numbered "a") and that the center of the ball is centered under the first stroke. This gives you a well proportioned figure "5", and you can vary this as you desire, when more proficient.

The first half of the figure "6" is just like making the first stroke of the letter "O". Then you make the round part as shown by stroke "2", and then finish off the top.

The figure "7" is self explanatory. Make the top first, drawing from the left toward the right, and then downward.

The figure "8" is simply the making of

two "o's" having the top a little smaller than the bottom.

The figure "9" is simply the reverse of the figure "6" with the exception that many show card men prefer to make the small loop first, as shown by the numbered strokes.

The figure "o" is made the same as the letter "O".

Concludes Fundamentals of the Roman

This will conclude the fundamentals and instructions on how to draw the plain Roman alphabet.

Read the Advertisements—They Tell You Where to Secure the Various Supplies Needed.

HOW TO WRITE SHOW CARDS

LESSON IV—EASTER SHOW CARD SUGGESTIONS

Following the instructions in the previous lessons we have taken the same style of lettering for the four Easter show cards reproduced herewith.

Easy to Produce

Those who have been practicing diligently will find the making of these cards a very simple matter. There is only one requirement—*patience*. Make each letter slowly and do not hurry. Keep your brushes well filled with ink, and keep a good chisel edge on the brush.

The originals of these reproductions were “half sheets” or 14x22 inches.

Before you begin to work on an expensive piece of card board, however, it would be a good idea to take a sheet of white paper the same size and letter out your show card as you think it ought to be arranged and when completed, study the “balance” and note whether or not it is just what you want. If not you can make the alterations desired on the original, and thus avoid much time, waste and possible discouragement.

The decorative borders, etc., of the cards were all made by filling a common atomizer with ink and spraying against the stencils, which were cut from cheap paper.

Figure 1

The border design of Figure 1 was made by cutting a piece of paper about one inch



Fig. 1

smaller, all around, than the card board and then cutting out the corners as shown. This cutout was fastened to the show card, and purple ink sprayed about the edge.

The lettering was done with a No. 10 show card brush, using black ink. For the making of the small letters in the lower right hand corner, the brush was rolled in the

ink, until the point was somewhat round. For the underscoring—simply take the ruler and mark a line underneath the lettering with a pencil. Follow this line as closely as possible with the brush.

Figure 2

In Figure 2, a plain piece of paper with square corners, and about one inch smaller, all around, than the card board was used as a design, and fastened to the show card. Green ink used in the atomizer.

The lettering on this card was also done with a No. 10 brush, and then the letters of the first two lines were shaded with gray.

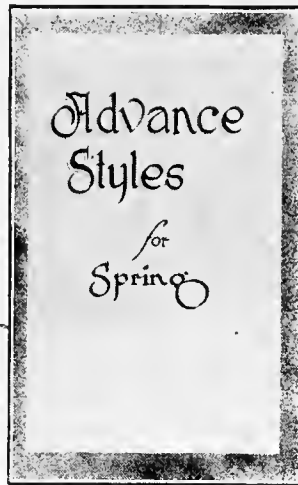


Fig. 2

A pretty shade of gray may be easily mixed by using equal parts of black and white ink, adding white until the proper shade has been obtained. For the shading, a No. 8 brush was used, the edge being kept well chiseled. For shading, just imagine that the original letters are about one inch in height, and held out from the paper, and that the light from a lamp held above and to the right of the letters, was making the shadow or shading. This will tell you where the shading lines should be drawn. More will be said about shading later on in the show card course, but for a finished card for Easter, this makes a very attractive design, and one that is very easily made.

Figure 3

In Figure 3, the top and bottom designs of the rabbits were drawn from a paper cut-out, and black ink sprayed against the cut-out. The lettering was in gray.

The first line was underscored in black, and the center of the letters was decorated with a black dot, and two small lines, one above and the other below the dot. These

decorations do not show up strongly in the reproduction, but they add much to the original.

The three small lines of lettering in the center of the card were shaded with black.



Fig. 3

A No. 10 brush was used for the lettering, and a No. 8 for the shading. Underline the first word as directed in the first design.

Figure 4

Figure 4 was prepared in about half hour's time. The design of the “chick” just appearing from the egg shell was drawn with a pencil on a piece of paper and then cut out as shown. Then the purple ink was sprayed against the design with the atomi-



Fig. 4

zer. The lettering was done entirely with a No. 10 brush.

This will give an idea of what can be done in a short time, and perhaps will aid many enthusiastic card writers, who are endeavoring to prepare something “new” for Easter. Various colors of cardboard may be used, and there is no limit to the color combinations that, may be obtained by the use of the many colored inks that can be purchased at small cost.

Patronize the Advertisers in This Book. They Are Reliable.

HOW TO WRITE SHOW CARDS

LESSON V—THE “ITALIC” ALPHABET

“Italic” Style Has Many Uses—Clear-cut Instructions in This Lesson, Together With Sample Show Cards.

This lesson shows a complete alphabet, including numerals, in what is known as “Show Card Italic.”

The word *Italic* as applied to lettering, and type in general, means that the letters have a slight slope toward the right—that is they “lean” at an angle of about twenty degrees, according to the fancy of the show card writer.

The alphabet as drawn for this lesson is a combination of the printer’s *Italic*, and the *Script Italic*—the latter being a deeply shaded style of connecting each letter with the one following, as in actual writing.

Has Many Uses

Italic in show card work has many uses. In the first place—a line or two drawn in *Italic* style breaks up the monotony of the plain Roman style, which already has been shown.

Italic is also much used on small size show cards and is especially adapted for jeweler’s windows, small cards for display cases, etc., and is also called into play a great deal for what is known as “catch

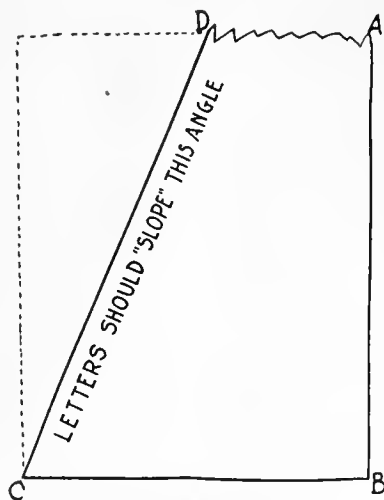


Fig. 1

lines” which are shown in the examples of show cards reproduced in this lesson.

For the beginner, who has already mastered the Roman alphabet, there are a few fundamental points or “tricks” to bear in mind in order that the work may be uniform.

Tricks of the Trade

Before practicing the *Italic*, take a piece of heavy cardboard about eighteen inches high and about ten inches wide, and with the scissors or knife trim one side at an angle as shown by the line “D-C” in Figure 1. The lines “A-B” and “B-C” should form a perfect triangle. Some card writers make a “square” of this kind out of light wood or sheet metal, and it can be used for many purposes, because two of the sides are

square for straight lines, and the side that has the “slope” is used as the *Italic* guide.

Serves as Guide

With the cardboard cut as shown, the beginner should place this upon the paper or show card upon which he intends to practice or letter, and draw a series of light lines upon the surface of the card, beginning at the extreme left side and continuing to-

sons, except that the brush may be held with the left hand side of the “chisel” slightly more downward than formerly. By holding the brush in this manner, you may find that you get the “angle” of the *Italic* more readily, and the turns at the top and bottom of the letters will be more uniform.

Figure 2 Shows Lower Case

Figure 2 shows the lower case, and it is very much the same as the Roman, with the exception of the slope. Practice this very carefully, endeavoring at all times to get your letters uniform and neat—and the strokes of even width. The brushes for this alphabet are the same size as suggested for the Roman.

Capital Letters

Figure 3 shows the Capital letters and



Fig. 2

ward the right at intervals of about one inch. These lightly drawn lines will serve as guides, and will insure that all the words done with the brush, or pen, in practicing will have a uniform slope. By punching a hole in the cardboard guide it can be hung up when not in use, and will thus always be available when you desire to letter in *Italic*.

How to Hold Brush

The general style of lettering for this alphabet is the same as in the previous les-

the figures. Note that there are a few new styles shown in Capital letters. The student should become familiar with these—and use them whenever possible for the reason that much of the beauty of the *Italic* comes from the fact that it is a little different.

The figures are made the same as shown in the Roman, although they should follow the same general slope as the letters. The dotted lines indicate how the beginner



Fig. 3

should draw his "guide" lines for practice and this will insure uniformity.

In the lower case alphabet reproduced, here will be found a number of examples with numbered strokes, showing the general composition of some of the letters, and by closely observing the details there should be no difficulty in getting the right start. Take a little time at first, and by going slowly the "knack" will soon be acquired.

Specimen Cards

Figure 4 shows the use of the Italic in actual work. This card has the first prominent

bottom of the card. Wherever Italic is used it should be borne in mind that "contrast" or "emphasis" is the effect sought, and the Italic should be used accordingly.

Figure 6 shows the Italic used for the short lines which in printing and show card work are called "catch lines."

By drawing your catch lines in Italic, rather smaller than the lines that are to follow, you save space, and break up the monotony of the same style of lettering.

"Catch lines" may be drawn in either lower case or all capital letters—but the latter should generally be used when the lines that are to follow are to be lettered in Capitals.

Bear These in Mind

There is another rule to remember also, and that is when show cards are lettered entirely with the Italic, they should be in Upper and Lower case, with the exception of prominent display lines. Many show card writers use the Italic extensively because of the rapidity with which the letters can be drawn, and many who practice this style of lettering will also find that this alphabet can be drawn more easily than the plain Roman.

Always bear in mind, however, that the letters must be drawn with a UNIFORM SLOPE, otherwise the show cards will appear terribly amateurish, and spoil much of the attractiveness.

Learn to do the work well, and speed will come with practice. Draw slowly and you will gradually acquire a steady hand. Don't try to draw rapidly to "keep your hand from wobbling" because this will prove a bad habit that later must be overcome.

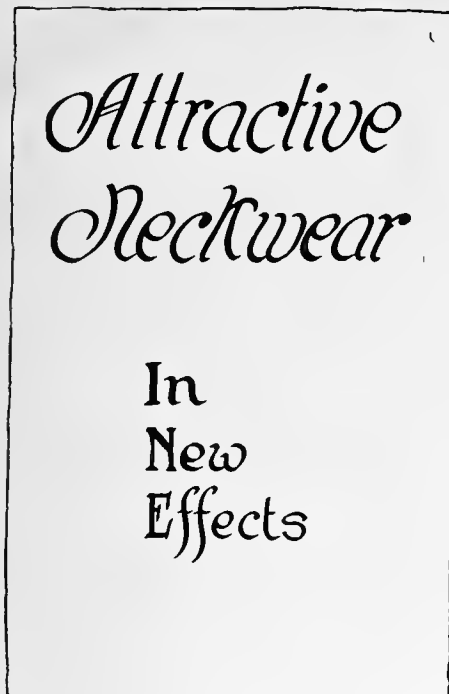


Fig. 4

lines in Italic, and is an example of how they contrast with the other lettering. This would be more so if the words "Attractive Neckwear" were drawn with red ink, or other bright color.

Figure 5 is an example of emphasizing the wording in the center, or nearer the



Fig. 5



Fig. 6

HOW TO WRITE SHOW CARDS

LESSON VI—FORMATION OF "SPURS"

Various Ways of Forming "Spurs" or the Little Finishing "Touches" That Change Appearance of Alphabets.

This is a very important lesson in Show Card writing, and should be carefully studied.

As promised in the previous lesson, this article will show how to make three lower case alphabets out of one.

A simple change in forming the "spurs" does the trick.

If you will refer to Lesson Number Two, you will note from a careful study of the

shown next, and then the straight "spur" or Roman "spur." By transforming the tops and bottoms of the stems of the alphabet you happen to be making, to conform with any one of these examples, you have a perfect lower case alphabet.

The "angle spur" is one that is very popular with professional show card men.

One Important Rule

There is only one important rule in

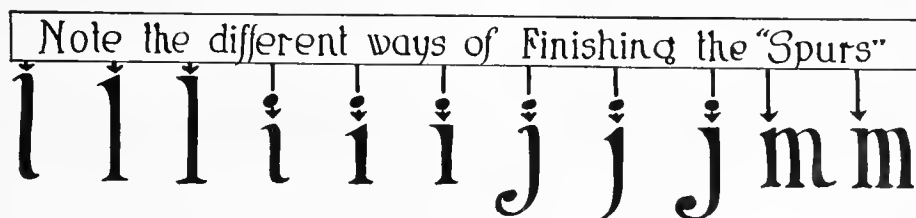


Fig. 1

lower case shown there that most of the stems of the letters begin with a curve.

See Figure 1

Now look at Figure 1 in this lesson and you will note from this diagram that there are three ways of forming the top "spur" of these stems. There is the round spur, as shown first and then the "angle spur" as

transforming these strokes, and that is—when you use the "angle spur" the last stroke of the lower case "m," "n" and "h" should usually form a curve. Note the first lower case "m," in Figure 1.

It may take some practice at first to form these strokes, and have them uniform but if you have learned to keep your brush well chiseled, and your ink thin enough to work

well and flow freely from the brush, you will have good success.

Study Figure 2

In making the alphabet as shown in Figure 2, start the stems of the letters with a slight up stroke, as this will assist greatly in forming the sharp angle just before you begin the downward stroke. Then, when the downward stroke has reached the base line, or bottom of the letter, go back to the

The strokes of this style of lower case are the same as shown in previous lower case alphabets, and the same adaptation can be made of the Italic which was shown in the last lesson.

And perhaps a word of encouragement will not be out of place here.

Of Great Assistance

To the student who perfects this alphabet it will be found a great aid in show card

lightly, in beginning the stroke, and then moves the brush a trifle to the right, having the chisel edge exactly at right angles with the direction of the downward stroke.

At the completion of the downward strokes, the brush is held at right angles, and the chisel edge moved slightly toward the left, and then toward the right. This movement, followed by two strokes made from the stem of the letter, and just above the spur, will assist in forming a perfect spur.

Figure 4 a Guide

Note the direction of various "strokes" as shown in Figure 4.

Here you will note the beginning of the stroke, the completion of the lower spur, and last—the completion of the top spur.

Three Specimens in One Illustration

Figures 5, 6 and 7 show the same word—

a b c d e f g h i j k
l m n o p q r s t u v w
x y z

Fig. 2

top and finish the spur. Next you finish the spurs at the bottom of the stems. Take great care at first and learn to be exact and have the spurs uniform, and also see that the stems of the letters are of the same thickness.

To further insure uniformity, it would be well for the student to rule the practice

work because it is a professional style, and works well with many other styles of lettering—no matter whether an extremely condensed style is necessary, or a very extended letter must be used. The various innovations exemplifying "condensed" and "extended" will follow in a future lesson.

The lower case alphabet shown in Figure

a b c d e f g h i j k l m
n o p q r s t u v w x y z
three-in-one

Fig. 3

sheets as shown in the second lesson and if good work cannot be accomplished with a Number 8 brush, take a larger brush, and increase the size of the letters accordingly. Some students when beginning to learn to letter have much better success if they make larger letters, many times using a brush as large as Number 12.

Size of Brush Immaterial

Keep in mind that the size of brush you use is immaterial, the main idea being to form neat, even letters, and prevent ragged edges at the spurs.

Care at first, insures speed later on.

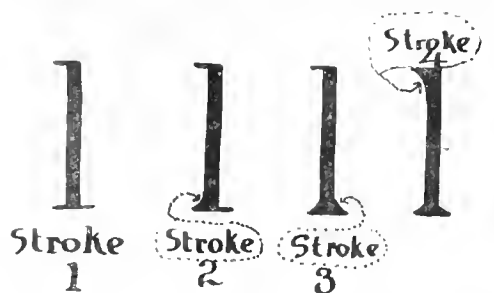


Fig. 4



Fig. 5



Fig. 6

ing, written on the same size show cards, but using adaptations of the three styles, as suggested in this lesson.

Figure 5 is the style of "round" spur as shown in Lesson 2. This style of lettering



Fig. 7

is simplest and quickest, but not always the neatest.

Figure 6 is an example of the "angle" spur, and is very neat and rapid work can be done with this style.

Figure 7 shows the straight or finished "Roman" style of "spur". This style patterns after the printed style to a considerable extent, and is used in many carefully drawn show cards where "dignity" is essential.

HOW TO WRITE SHOW CARDS

LESSON VII—"SPEED BALL" PENS

This Lesson Illustrates a Rapid Means of Lettering With a Pen That Any-one Can Master.

This lesson on show card writing, and the one following, should be intensely interesting.

We are going to forsake the brush temporarily, and take up what is professionally known as the "SPEED BALL PEN."

These pens, which are among the best things out for simple pen lettering and quick show card work, get their name from the flat foot, which is bent in such a manner that the foot rests flat on the paper or card-



Fig. 1
Showing both the round and square point pen.

board, and enables the person using the pen to make a rapid, even, uniform stroke.

Simple Operation

The "speed ball" is only a recent invention, but has been adopted by show card men all over the country as extremely practical and rapid, and is meeting with the approval of merchants who are doing their own show card work because of the extreme simplicity of operation.

These pens come in both the round and square point but for the average show card writer, the round point will suffice, as it is easier to manipulate and for this reason will be the only style considered in the next three or four lessons.

Figure 1 will give the reader an idea of

WIDTH OF STROKES

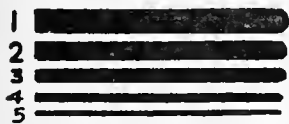


Fig. 2. Width of strokes

the appearance of the pens. They are similar to the ordinary writing pen, and are made in the same shape, of the same material, except the foot or writing point.

How to Order

There are five sizes, and Figure 2 will

show the various widths of the strokes. When you order a set of these pens, order a full set of sizes and then you can do a much greater amount and variety of work. They retail at a very reasonable price per dozen, and may be had of the firms whose advertisements appear in this book.

The ink should be drawing ink and there are several grades on the market.

There are various colors to be had, also, but blue, black, green and red are the best. Light colors have a tendency to gather at the lower edges of the letters, and this spoils the neat appearance of show cards. White ink can also be used for black cardboard, but most professional show card men are using the plain white card, with neat black lettering, embellished sometimes by brush work, for large figures, colored ornamentation, etc.

Quick Results

Figure 3 shows the lower case of the simplest pen alphabet that can be made, and we have tried to make this rudimentary that every merchant and student may



Fig. 3. Lower case alphabet

soon become "artist" enough to make very good show cards and price tickets.

The light lines with arrows show the direction in which the pen should move in forming the letters and the figures denote the stroke that should be made first, and so on.

The original drawing from which Figure 3 was made, was drawn with a Number 3 pen, and the total height of the letters was one and one-half inches.

In practicing and becoming familiar with

the pen, first try out the exercises as shown following the letter "z" on Figure 3.

Keep the pen flat on the surface of the paper or cardboard, and press down sufficiently hard with the hand so that the pen makes a full even stroke.

Follow Previous Rules

Be sure and learn to have your work straight in front of you as stated in other lessons, and rule your cards with pencil, so you have a suitable guide for your work.

Don't try to carry too much ink, or it will "run" and spoil your work. Each pen is provided with a special fountain which comes with the pen, and this enables the user to judge the amount of ink that the pen can hold. The pen should not be dipped too far into the ink bottle. When there is too much ink—it is best to have a piece of blotting paper handy, or soiled cardboard, and by quickly jerking the pen to one side, before using, the surplus ink can be shaken off.

"Haste Makes Waste"

Practice slowly and patiently. It has been found in demonstrating these pens at the various state conventions and merchants short courses that there is a tendency on the part of beginners to "rush" the work, thinking that they can make better appearing letters if they do it rapidly. This may seem true at first, but the person who begins slowly and does neat work will soon master a style that is both rapid and neat, while

otherwise there will never be a real "finish" to your work.

Begin by practicing one letter at a time, and make a full sheet of letter "a's". Then begin with the letter "b" and so on through the alphabet.

From this simple alphabet we will show three or more, each with the same general principle, but with some little changes that will enable the studious persons to do some wonderful show card work within a short time.

HOW TO WRITE SHOW CARDS

LESSON VIII—"SPEED" PENS CONTINUED

"Capitals" and "Numerals" Given in This Lesson—Completing the Simplest "Speed Ball" Alphabet.

It might be well also at this time to again caution those who are using these pens as to the kind of ink that should be used.

Ordinary writing ink, in the dark colors, is too thin for good work, and it will be much easier and much more rapid if you procure the regular drawing ink, or ink that is made for the speed ball pens. With some colors, purple, red and green, the ordinary writing fluid might do, especially if confined to the smaller pens, but the regular drawing inks are much to be preferred, and the range of colors is almost unlimited.

Have Bright Colors on Hand

For those who are going to do considerable work and make large numbers of show cards it is best that a good supply of colors be kept on hand, for in this lesson we mention a great many unique color combinations that are easily formed, and the result is very attractive show cards.

Those who have been practicing the lower case alphabet consistently will find it easy to form the capitals and figures.

Care in Practice Work

The important thing to remember is that great care should be taken in the practice work, and the show card writer must take time to see that every letter is carefully and perfectly formed. If great care is taken in practice it will be found that speed will come later and much neater cards will be the result.

In Figure 1 it will be found that all the strokes are numbered, as in previous lessons; and it will also be seen that several ways are given for making some of the letters. This is done because it is often desirable to add a little embellishment to some cards, and a "fancy" letter for the first word on a show card, especially if the wording is large, adds to the attention pulling power of the card.

Early Efforts Count

Remember it is the early efforts that count, and now is the time to learn to do the

work as it should be done.

The neater you make your show cards, the more attention they will attract, the more comment they cause and the more merchandise they will sell.

In forming the capital letters it will be seen that most of the lines are straight lines.

How to Form "Curves"

Where there are curves to be made these curves should be formed by working the pen from right to left and from left to right, instead of keeping the pen on the paper and trying to complete the "curve" in one stroke.



Fig. 3

Take the second capital "A" for instance. The curve indicated by the strokes numbered 1 and 2 is more easily made by lifting the pen at the bottom of the line, and then again coming downward in stroke 2, than

were you to attempt the complete line by moving the pen upward, toward the left. Downward strokes are the best, and you should practice with this idea in mind.

In forming a more complete curve like the second capital "J" the main stroke, and the circle or curve require three strokes, and the pen is lifted from the paper or card each time. By making the strokes in this manner you get a better curve, and the work is more easily and quickly done.

This same rule applies to all of the pen alphabets and to brush work also.

In forming the capital "O" the same method should be used, moving from right to

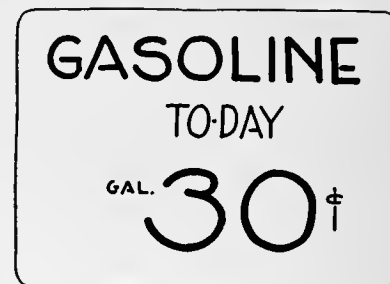


Fig. 2

left, for half of the letter, and then coming down the other side.

Making the Capital "S"

The capital "S", usually a difficult letter for most beginners, is very easily formed, and the strokes should be made as indicated. Do not attempt to make this letter in one stroke. You will always have difficulty in making a neat letter if you do not follow the directions here given.

Start right or it will be a serious handicap for the work that is to follow.

Follow Directions

Practice the letters just as they are given, and in the manner indicated—this will be found the best as you progress, and will enable you to readily learn the other pen alphabets which appear in other lessons.

From the alphabet given in the last lesson, and the capitals and figures shown here, there are several adaptations which will surprise and delight you, and in time you will be able to do every bit as neat work as that appearing in many of the large cities.

How to Make "Figures"

The numerals, or figures, are very easily made also. Note that most of them consist of curves, and if you practice as indicated moving the pen downward as much as possible in forming the "curves", you will have very little trouble.

Keep to the designs and shapes as shown, because other designs are to follow, and if you learn each lesson as you go along there will be no confusion later.

Use of Colored Ink

Figure 2 shows a simple show card made with the speed ball pen, and the large price near the bottom was outlined with a common fine point writing pen. Black ink was used.

There are any number of color combinations that can be used, however, in outlining price figures and some of the larger letters, by using colored inks.

If you will procure some orange colored



Fig. 1

drawing ink and outline with faint lines the prices, or some of the important wording, you will be surprised at the effect.

In outlining the figures and letters use a fine pen and make rather "rugged" lines, trying to keep about the same distance from the letter as you work the outline around it.

Price in "Bright Ink"

Using a brightly colored ink for the price in contrast to the balance of the card is also a good way to add to the attractiveness of your displays. Red is a good color for the price and blue also. If you use blue, try outlining the price with black, and note the improved appearance.

Most show card writers in the large cities are confining their "speed ball" work to white cardboard. There are, however, many card colors that can be used, but you should procure card boards that have a smooth surface, at least until you become more familiar with the use of the pen.

Colors for Small Cards

You can get yellow, pink, blue and other colored boards from the printing office for small cards, and these add variety to window displays and your display cases. As you add to your variety of inks you will "happen upon" many other combinations which you will want to use.

Practice the work as shown here, and in Figure 3 is shown a very simple card which any one can make after a few trials.

In cards of this character the price should be in large figures, and in this case could be in red ink.

Borders on Cards

If in making your show cards you desire to have borders on some of them, use a light colored ink and draw light lines about three-quarters of an inch from the edge of the card. This makes a better card.

Don't have all your cards "fancy" for if you do you lose much of the effect that is gained in contrast.

Have the feature cards made in color combinations, and use plain colors for the smaller cards. If you have feature cards in sight continually, you lose the value that is gained by flashing unique cards when there is a big sale on, and when you want to attract unusual attention particularly just at the Christmas season, Easter, Spring and Fall Openings, etc.

The next lesson contains a number of novel ideas for show cards, and some adaptations from the alphabet shown here.

Practice this one thoroughly and you will be ready for the next.

letters of the two alphabets with the speed ball pen is that, in Figure 1 in this lesson, each letter is finished off with a "spur" or "foot" as the finishing touch is sometimes called.

The reason for these finishing touches is that they make the letters appear neater and more complete.

You will also note from the numbered examples in Figure 1 just how these "spurs" should be formed. The following is a good

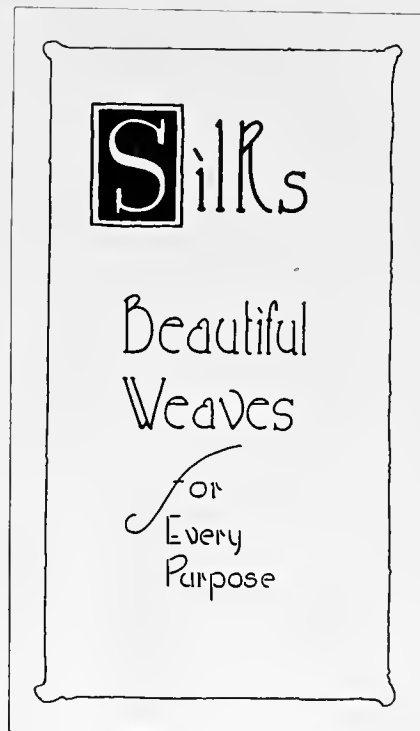


Fig. 2

rule to follow, if you would be absolutely sure of your spacing:

How to Form Letters

In forming the letters, use your eye to gauge just where the downward stroke for the stem of the letter should come. Then place your pen a slight distance to the left, and, by moving the pen slightly toward the right on a straight line, you will have the beginning of the spur. When you have moved the pen far enough to form the "spur," bring the pen straight downward to form the stem of the letter. This makes a neat angle, and you should endeavor to have these angles uniform.

How to Form "Spurs"

Figure A will give you an idea how to do this. The first mark shown is the beginning of the stroke for the smaller "stem" letters. Move the pen slightly toward the right, and then come straight down, to the base line. When you have reached the base line, complete the "foot" by making a stroke across the bottom of the downward line, then you have a completed line as shown in the last line in this example.

Figure B shows the same process carried out with the letters requiring the long stem, such as the lower case "l", "b", "d", "h" and "k".

Figure C shows the first stroke in forming the letters such as lower case "v". Note that the spur here comes across the top, extending slightly on both sides.

Figure D shows how to form the letter

HOW TO WRITE SHOW CARDS

LESSON IX—FANCY SPEED BALL ALPHABET

How to Improve Your Style of Lettering by Addition of Spurs, or Feet—
This Style Is Best If Properly Mastered.

This lesson, as promised in the previous one, will show how it is possible to make practically an entire new pen alphabet from the last "lower case" shown, using the basic strokes of the former one for a beginning.

Study the alphabet shown previously, and then compare it with the lower case letters shown here in Figure 1, and you will note the similarity.

The only difference in the forming of the



Fig A Fig B Fig C Fig D Fig E Fig F

Fig. 1

"m". The letter "n" is made in the same manner. The first stroke is completed, including the spurs, then the following downward strokes, and last—you add the "feet."

Practice to Form Perfect Circles

Figure E is given for the reason that it represents a perfect circle, and this is one of the most important features of this whole alphabet. If the student will take the pen and practice a great number of circles, the remainder of the alphabet will be an easy matter.

Study This Lower Case

From close observation and study of the lower case, as shown in Figure 1, you will readily see that all of the letters which have bows, such as the lower case "a-b-c-d-e-g-p and q"—the bows of these letters all conform to the elements of a perfect circle. Thus, if in making the letters you keep this important fact in mind, and try and make all the "bows" alike, you will find yourself forming a much neater alphabet, and one that will be uniform in appearance.

Circle is the Unit

In this pen alphabet the circle is known as the regular unit—and every alphabet has a "unit" which designates the various sizes or proportions of the letters.

In making the letter "a" for instance, bear in mind that the round part should be as

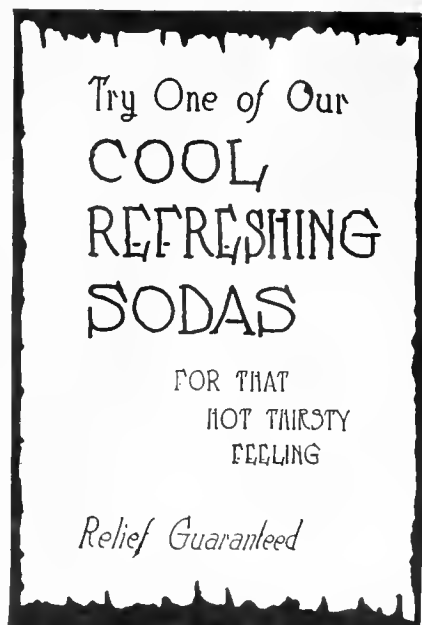


Fig. 3

nearly like a circle as it is possible to make it; and so in the letter "b". Try and make the round part, the bow—as nearly circular as you can.

The same rule applies to the rest of the letters as stated above, where there is a "bow" to be formed.

Figure F shows how to form the lower case "w" in that the two parallel strokes should be made first—and remember they are downward strokes.

After you have made the downward strokes—then put on the "spurs."

Be in Earnest—Practice

This in brief tells all there is to do in making this very pretty and attractive alphabet.

If you are really in earnest in your efforts to do good show card work, practice faithfully until you have mastered every detail.

This is a type of lettering that is in use in many large department stores, and is really one of the most attractive alphabets ever designed.

Practical Use

Now for some examples to demonstrate how this alphabet may be put to practical

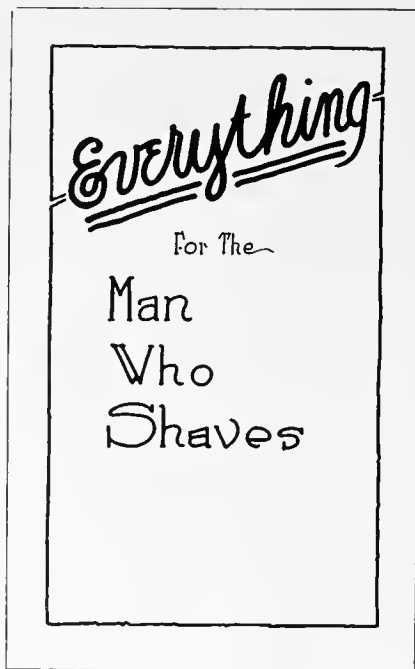


Fig. 4

use—and the next lesson will include a set of Capitals, that will add greatly to its desirability and practicability.

Figure 2 is a Combination

Figure 2 shows a combination of the last two alphabets, in that the first line "Silks" the letters are finished off with "spurs." The second and third lines are the same, while the last three lines are lettered after the style shown in lessons 7 and 8.

This style of show card is easily made and many attractive color combinations may be used.

The capital "S" should be white, the dark background surrounding, could be gold, and the thin line around the outside of the gold background could be bright red.

The border line could be some shade of green, or a black line would do.

Figure 3 for Warm Weather

Figure 3 is a very striking design. The border on this card should be light blue, slightly touched up with white, to represent snow and ice, and this could be made all

the more realistic by spattering with diamond dust before the ink or paint dries.

The first line of lettering should be in black, then the next three lines, drawn rather irregularly, to denote coolness, should be in dark blue, also spattered with dia-



Fig. 5

mond dust to resemble snow. The remainder of the card could be lettered with black.

Figure 4—Something Different

Figure 4 is a very simple design, yet there is no limit to the variations of this idea.

The first word was simply written in with red ink, using a large speed ball pen, and the balance of the card was lettered in black. Care should be taken to choose some word, or words for the top of the card that will not appear too crowded. The border, also drawn with the speed ball pen, was made irregular to add to the attractiveness.

The style of lettering is an adaptation of the lower case alphabet shown in this lesson.

Figure 5—Sales Cards

Figure 5 is an example of clear cut lettering, and is an excellent style for clearance sale windows or interior decorating.

The lettering may be of any color, but black is preferable, on white cardboard, for the upper section.

The circle should be drawn with green ink, and the price within the circle should be drawn with red. This makes a very striking bargain card, and the price can be seen for a great distance.

The originals for the show cards shown herein were all about 14 inches in height.

Every Store Should Have Pens

A set of pens should be in every store, and surely there is someone in each store who, with a little practice, can do very creditable work.

HOW TO WRITE SHOW CARDS

LESSON X—"FANCY" SPEED BALL CAPITALS

Additional "Speed Ball" Capitals and Numerals, Also Hints on How to Improve Style of Lettering, Including Easily Executed Examples of Show Cards and Color Combinations.

This is the lesson you have been looking forward to. Study the charts carefully, for these "capital" letters are the neatest and most desirable for general show card work that you will find published anywhere.

The "capitals" shown here are designed to go with the "speed ball" lower case shown in lesson 9.

The letters are not difficult to make, and we are sure a little practice upon your part will enable you to duplicate the general style to perfection.

Bear in mind that the same general characteristics possessed by this alphabet were called to your attention concerning the previous lower case in lessons 7, 8 and 9.

Idea of Circle Important

Wherever there is a circular part to the letter, this circular shape should conform as nearly as possible to a circle. Keep this idea in mind when practicing, and the rest will be easy.

The only change in this alphabet from the "capitals" previously shown is in the finishing of the letters. Note that the stems of the letters in Figure 1 all have the "feet" or finishing "spurs" carefully placed at top, and

bottom, also that the right and left strokes like at the top and bottom of the capital "B" extend a short distance beyond the straight up-and-down stroke, and this adds much to the finished appearance of the letters. Note also the extension on the capital "D", "E", etc.

"Fancy" Letters

The fancy letters, like the second "A", the first "M," etc., are to be used for the first letter on a show card, that is the first letter of the most prominent word; although there are exceptions to this rule.

Your artistic sense of judgment will tell you where the fancy letters will appear the best, and after all has been said and done, clever show card writing is much a matter of individuality.

The original of Figure 1, reproduced herewith, was lettered with a No. 4 round "speed ball" pen, and the letters were 1 1/2 inches in height.

Choosing Proper Size Pen

In choosing which pen to use, do not get the lettering too heavy, particularly on the white cards. A dainty card is much better

for delicate lines of merchandise than one where the heavy, black lines predominate.

The same should be borne in mind concerning the designing of price tickets, except where the price is a bargain special and is played up as such.

Another Important Rule

One other rule to remember, and we will proceed with the show card suggestions. That is—it is not best to use all capital letters in lettering a card.

The examples shown in this lesson are of course lettered with all capital letters to

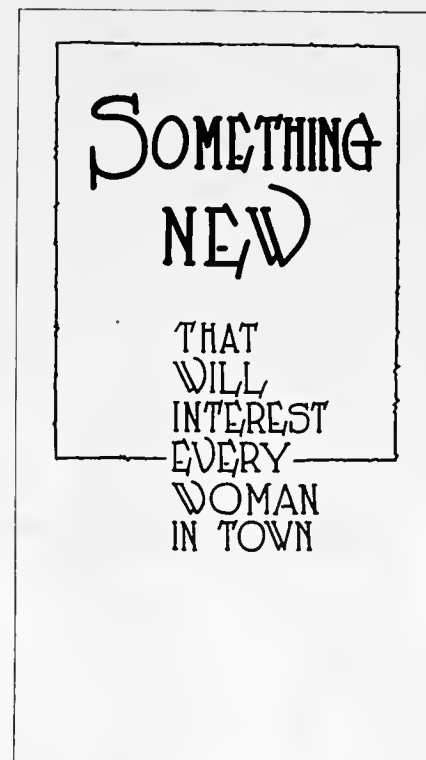


Fig. 2

show the style of lettering, but show cards so lettered are rather hard to read, and the average eye does not follow a capital line as readily as lower case.

Figure 2 is a new idea to many of you and if properly colored up makes a very effective card.

Contrasting Colors Are Effective

The "boxed-in" border should be of some contrasting color that will stand out from the color of your cardboard, and the words "SOMETHING NEW" within the border should be of a different color, also in contrast to the border.

Red and green would be a good color combination, or orange for the border, black for the big words, and red or green for the lettering that follows underneath.

Figure 3 is a design that is very effective, particularly if carried out in large quantities throughout the store or for some sale, and used in all the windows.

The light line inside border, drawn on the bias, should be of a color that is in keeping with the season.

Seasonable Designs and Colors

For a general store, or a dry goods store, this colored border should be a purple if the season happens to be Spring, or before the



Fig. 1

Easter opening; green for mid Summer, and a tan or reddish brown for use in the Fall. A dozen or more cards distributed about the store with this same design make a very

place a series of these within your windows or throughout the store and they will attract a great amount of attention because through their simplicity they are very striking.

For the Fall season, the words "FALL OPENING" might be drawn with brown ink, or the words that follow underneath might be drawn with brown or tan ink.

The originals of these cards were white cardboard, about 8x14 inches, which is a very good proportion for the average cards to be placed in windows.



Fig. 3

strong display, although the wording should vary somewhat on each.

The words "FALL OPENING WEEK," or whatever lettering is desired for the interior of the box, might be of a different color, other than black. If the border is purple, this lettering could be a pretty shade of blue; green and red are good, also tan and brown.

Figure 4 is a splendid example of how striking a simple design can be made. There is nothing fancy about this card, but you



Fig. 4

Larger cards are desirable where only one is used, but several cards in a window should not be so large that they "overbalance" the merchandise.

HOW TO WRITE SHOW CARDS

LESSON XI—"ROUND" WRITING PENS

Showing a New Alphabet That Can Be Made With Either "Broad" Pointed Pens or Brush.

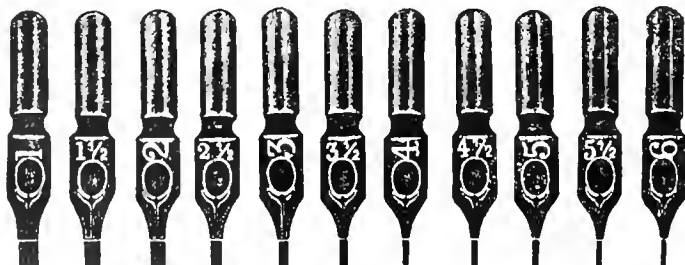


Fig. 1

This lesson, giving as it does, full instructions on how to make one of the prettiest alphabets in the whole book, should prove useful to our show card writers, and those who are searching for a general alphabet for all round use.

Figure 2 is what is known as a "combination" alphabet, and can be made with either a broad point lettering pen, professionally known as the "Round" Lettering Pen, or with a brush. If made with a brush, the bristles should be kept extremely well

"chiseled" otherwise the shading of the letters, that is the contrast between the light and heavy lines, will not be well defined.

This alphabet can also be made with the "automatic" lettering pen.

We are reproducing, in actual size, a picture of the various sizes of the broad point lettering pens. These may be had at most stationery stores, and run in sizes and half sizes, from No. 1—the largest, down to No. 6 which is the smallest. (See Figure 1.)

How to Order Pens

When ordering these pens, which fit into the ordinary pen holder, be sure and specify "ROUND" lettering pens, and it is best to order an equal number of "fountains," which are small brass "tongues" easily fastened to the pen. These "tongues" make it possible for the pen to carry much more ink than ordinarily, and are absolutely necessary in using the larger sizes of pens.

There is also on the market a little cup arrangement made of aluminum, which attaches to the under side of the pens, and this is preferred by many show card writers.

The pens and fountains are very inexpensive.

It also might be explained here that these pens are known by many as the "Soennecken" pens, and they are the same style, but the "Soennecken," being a German production, has not been on the market for some time.

Use Enameled Cardboard

Always bear in mind that these pens, whatever model you may use, work best on enameled cardboard, or anything that has a hard, smooth surface. It will take much practice, and you must experiment with various inks before you can do very creditable lettering on rough surfaced stock.

Those who have practiced the "speed ball" alphabets and have thoroughly mastered the rudiments and general proportions, will find the alphabet, Figure 2, in this lesson, very easy to follow. The general principles of formation, or characteristics, are exactly the same.

Wherever there is a "bow" to the letter, keep this in the shape of a circle as nearly as possible. Also make the capital "O" and the capital "Q" as nearly circular as possible.

Look back to the lesson showing the "lower case," and the capitals of the last speed ball alphabet, and you will readily note the similarity.

When to Employ Brushes

The pens should be used in forming letters from one-quarter inch in height to those about one inch, or perhaps one and one-quarter inches in height. After you go beyond this height, you should use brushes, the size of brush depending on the height of the letters, and the "heaviness" of lines preferred.

This alphabet, because of its neatness, is much used by card writers for "dainty" signs. It is an excellent style for jewelry, and all lines of "classy" merchandise, as well as for small cards for interior display in show cases, etc.

The show card, shown as Figure 3, is an example of simple lettering, and can be



Fig. 2

made effective by using a different color of ink for the last two lines. If all the card is lettered in one color, then the smaller lines should be lettered with a smaller pen than that used for the large lines.

May Be Used Variously

Figure 4 is an idea that can be worked in many ways. This style card could be drawn with white ink upon black cardboard; or silver show card ink could be used upon black board, or blue board. This would

give a very rich appearance, especially if the show card were made 14x22 inches, or half-sheet.

Figure 5 is easily made, and shows that all catch lines, or small lettered lines, should be made with a smaller pen, thus giving contrast.

Many beautiful effects can be obtained and there is no limit to the coloring combinations for pen or brush.

For the Fall season dark reds, yellows, and orange are wonderful colors for inks, and the cardboards used should be white, light yellow, and dark red. Always use an ink that will stand out very plainly.

Final Word

And now, permit a word of encouragement.

When you first begin using the broad pointed pens or round lettering pens, if you prefer to call them such, you may experience some difficulty in "getting the swing," but do not be discouraged. Do not hold the pen too stiffly, but use a limber hand and wrist, and keep the pen somewhat on the slope—that is do not hold it squarely with the heavy line. It will glide much better if the left hand corner is kept "ahead" of the right hand corner.

To make this a little clearer: In making the downward stroke do not hold the pen so that it is traveling squarely and at right angles with the stroke, but have the inside or "left hand" side of the point slightly in

advance of the outside, or right hand corner of the point.

It is also best to learn to work with the right hand slightly to the right of the work, rather than try to make all letters directly in front of you. In other words, the forearm should be at an angle, and the elbow away from the body.

How to Practice

Begin practicing by making circles, or lower case "o's." Do not start the letter at the top, but place the pen down a trifle, and

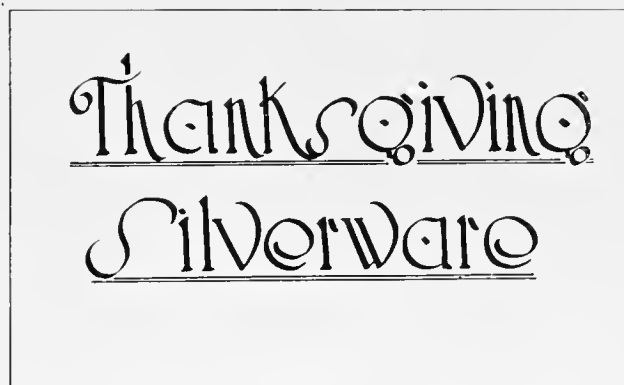


Fig. 4

toward the left of where the top of the letter should be. Then travel toward the left and downward, to a point slightly above and to the right of where the exact middle of the bottom of the letter should be.

Now take the pen and go back to the point where you first started—moving the pen so that it will make a very light stroke. Come slightly upward and to the right with this stroke, and gradually form a perfect curve. As you reach the exact middle of the top of the letter, come downward toward the right, forming a perfect curve until the line joins the end of the first stroke.

Practice this movement again, and again, and this will soon give you the "swing" of the pen.

The same movement applies to the handling of the brush for this particular alphabet.



Fig. 3



Fig. 5

HOW TO WRITE SHOW CARDS

LESSON XII—"EGYPTIAN" OR "GOTHIC" ALPHABET

This Is One of the Most Useful Alphabets If Properly Mastered—Very Desirable for Large Lines on Show Cards and Cloth Signs.

The alphabet shown in this lesson is known by most show card and professional sign men as the "PLAIN EGYPTIAN." It gets this name from the uniform width of the "strokes," and the similarity of some of the letters or characters to ancient carvings found among the ruins of old Egypt.

All printers, however, and some show card writers, refer to this style as "Gothic."

You can use your judgment in the matter, but in referring to this style, when talking to your printer, bear in mind that it is "GOTHIC."

General Foundation

In studying a complete course in lettering, as given in schools and colleges, engineering classes, etc., this alphabet is used as the general foundation for all lettering and is one of the first lessons.

For the average card writer, however, and

especially for the amateur who has little time to practice, it is a difficult alphabet to master. Once mastered it will be a great help in lettering, and is necessary in show card work, also in the lettering of banners, cloth signs, streamers, etc., where a large, bold letter is desired—even necessary.

In forming the letters be sure that your brush is well chiseled and that it will easily form the width of stroke you desire, without forcing or "going over" the second time.

How to Operate Brush

Carry plenty of ink, and hold the brush almost perpendicular from the show card. Also be sure that you operate the brush with the thumb and the second finger—using the first or index finger as a sort of guide. Follow this plan in your practice and you will find that you can make the "curves"

much easier, and more uniform. Keep the fingers and wrist "loose" in forming the curves.

When you first begin to practice this alphabet you will encounter some discouraging obstacles, such as forming the letter "C", "D", "O", etc., but keep at it. Persist in twirling the brush between the thumb and the second finger, using the first finger to guide the brush, and do not grasp the brush too low, but just high enough to enable you to "cut the corners" without cramping. Those who are fortunate in having long

**CONDENSED
STYLE**

for

**Show
Cards**

RUGS

A Magnificent Showing
That Will Please You
Because Our Prices
Are Low-----

**EXTENDED
STYLE**

50¢

C

fingers will find this much easier than the person whose hand is short, or "blunt."

Strokes Must Be Uniform

The first line of strokes as shown in Figure 1 is given to show the student the fundamental strokes. These strokes should be practiced until they become easy. The perpendicular strokes are necessary, because you MUST learn to keep the strokes uniform, rather than having some lean toward the right, and others "slanting" toward the left. Straight down is the rule—and perfect yourself in this. Then come the "slants" which form parts of the "A", "V" and "W", as well as of the "M", "N" and "W".

The next set of strokes contains the elements of the loops of the "B", "P", "R", etc., and must be made in a uniform manner. Next practice the three strokes that form the letter "S".

Further Instruction

Here you may encounter some trouble, but always make the top stroke first, and form a neat, regular curve. In coming downward on stroke two, move slowly, and after making the front "curve" come as far as possible toward the left and turn the wrist. If you will do this you can easily finish the letter with stroke three. Unless you come farther to the left than usual you will find your hand in a cramped position in completing the last stroke, for the reason that it is awkward to bring the brush upward and to the left.

The last figure in the top row is given



Fig. 1

as a make shift in case you should desire to letter a card or cloth sign before you can give this alphabet much practice, and do it easily.

If you do not have the time to practice you can form the letters by using a small brush for outlines, as shown, and then filling in with a larger brush. This is a good plan to follow when lettering cloth signs, large banners, etc., where a large, single stroke brush is out of the question.

Don't Hurry

The next four lines in Figure I show the "Capitals," and as the strokes are plainly numbered, there should be no trouble in learning exactly the proper way to make the letters. The top of the "A" should be about a stroke and half in width, while the bottom of the letter "V" should exactly the single stroke width. The bottom points of the "W" should also be single stroke in width.

Take your time in forming the capitals. Do not hurry, or get nervous, but make each letter perfect, and gradually you will find the brush "behaving" as it should and then you can pick up speed.

If forming any of the letters that have curves watch both the outside and inside of the curve. Keep your eye on the outside of the curves that you do not go above or below the regular height, and if you watch the "inside" of the "loops" you will find that you can shape them in a much more uniform and even manner.

Practice Makes Perfect

Don't be discouraged the first few times you practice the "C", "D" and "O." It takes patience to "get the knack," but after you have mastered these strokes, you will feel proud of your work.

The five last letters, following the regular capitals, are known as "freak" letters. That is, they may be used with this alphabet, but they do not conform to the regular outlines.

If you like the "looks" of these freak letters, it is permissible to use them, but they should be used rather sparingly and then only on show cards. They are much out of place on large banners, or signs, because it is difficult for many persons to read them—and, for that reason, professional show card and sign men avoid them as a general rule. Some department store card men, when the style will permit, use this type of lettering on a set of feature cards, but not regularly.

Now for Figures

The numerals or "figures" are shown next.

The numbered strokes should be your guide, and a little persistent practice will enable you to make very creditable price cards, where bold figures are wanted.

Keep the "loops" uniform—that is the round, circular parts of the figures. For instance—if you have a price of 35c—the oval of the figure 5 should be the same general proportion as the lower oval of the figure 2. The figure "0" is the same as the Capital "O."

The lower case letters should be easy for those of you who have done a little practicing with the brush on alphabets shown in previous lessons.

The strokes are much the same, and all

that is required is to keep the "loops" uniform. The straight up and down strokes—straight down is better—are easily made—if you carry sufficient ink in your brush. If the tops and bottoms of the strokes do not trim evenly—that is if there is a "ragged" edge, smooth this off with a cross stroke of the brush.

As Makeshift

For the beginner who desires to letter a sign or large banner, without taking sufficient time to perfect the lower case, the same plan can be followed as was suggested for a makeshift for the capitals. Take a smaller brush, and outline the letters, after which they can be easily "filled in."

The "Egyptian" series shown here should be the foundation for future work, and after having mastered this one, you will find that brush work will come easy, and you will take much more pleasure in doing show card work.

Once you master the brush, the work is really very interesting, and many students will spend hours practicing on a few letters.

That is all there is to show card writing—PRACTICE.

With this alphabet—the same as with the others—there is a condensed style, and an extended style. Always make your letters of a height and size that will fit the space.

Three Styles

Figure A shows how to form the capitals if you desire to use a condensed style; Figure B is an example of the regular style, with the following three lines lettered in a "Roman" style.

Figure C is the extended style, and is very attractive if carefully done.

The show card writer who is going to do a large amount of lettering on cloth signs, long streamers, etc., should procure a set of poster brushes, or flat sign brushes, measuring from 1-2 to 1 1-2 inches. These brushes may be ox hair or camel's hair, and are not expensive.

You can not make large signs with small brushes. The letters will not be uniform—and it takes too much time.

HOW TO WRITE SHOW CARDS

LESSON XIII—ACCESSORIES

"Tricks of the Trade" Explained, and a Few Accessories Suggested That Every Show Card Writer Should Have.

"Tricks of the trade" will no doubt be very interesting to those who have been studying this series on show card writing.

There are number of "tools" necessary besides brushes if you intend to do artistic work of a decorative sort, and in this lesson we shall give a few hints on what to get, and how to operate the various devices.

If you plan on doing considerable window or interior decorating, and have a large amount of artificial foliage, flowers, etc., that fade out from time to time, you should purchase an air brush.

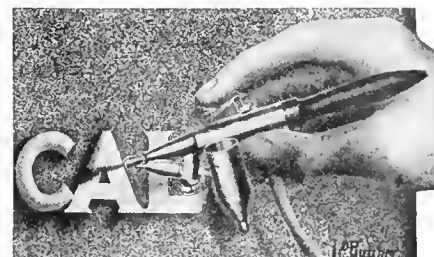
Spray With Brush

An air brush is in reality a spraying device which sprays the ink in a very fine spray, and wonderful decorative effects are obtained from its use. The air brush, as

who will gladly send catalogs illustrating the various models and accessories.

Stencils

The air brush is used largely for "stencil" work; that is, work that is "stenciled" or cut out for special designs. Such stencils may be cut from ordinary tough tag board.



This cut shows a sample of air brush work.

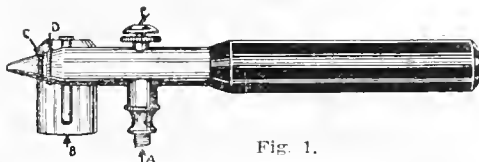


Fig. 1.

shown in Figure 1, operates from air pressure, and can be attached to a carbonic tank, or operated from a small air tank. In the latter case it is necessary to have a small foot pump for pumping into the tank.

If you use the carbonic or liquid air tank, you will need a pressure gauge to regulate the pressure, as not more than 15 pounds pressure is needed.

Note the names of advertisers in this book

and later rubbed over with linseed oil to make them impervious to moisture, or you can cut your stencils or "masks" from regular stencil board.

Your printer probably carries the tag board in stock, and can get the stencil board from any paper house.

Stencils that are already cut out can be secured from the air brush manufacturers at reasonable cost.

The air brush is also much used for spraying flowers and foliage, or wherever there is need for an even distribution of color.

In the design shown, which is about half the regular size, "A" is the hose attachment plug; "B" is a color cup which is interchangeable, making it easy to work with

several colors; "D" is the adjustable "nose", and "E" is the air regulator which is usually operated by pressing downward with the forefinger of the right hand, the brush being held in the same hand.

There are several other models—costing less money—which will do good work.

The Atomizer

Figure 2 is a reproduction of an ordinary atomizer, which may be procured at any drug store, and with a little care in operating will work much the same as an air brush for coarse "spatter" work. An atomizer even may be attached to a small air tank by using some sort of a clamp for the hose in order to shut off the air when necessary.

Fancy, delicate borders, and other fine work should never be attempted with anything but a good air brush, but heavy borders, colored centers, and panels can be



Fig. 2.

made very nicely with some of the make-shifts.

In using either the air brush or atomizer it is best to secure the regular air brush inks, as plain water colors are liable to "run".

Figure 3 shows another "tool" for stenciling and spraying. This outfit consists of a stiff bristled brush, about the same as used for cleaning typewriter type, and a small piece of fine wire screen. By saturating the brush with air brush ink, or ink that is not too thin, and drawing the brush across the face of the screen, a very fine "spatter" is obtained, which may serve your purpose.

Practice Perfects

Practice and experiment with these ideas,

and you may be able to do some very "fancy" work.

Figure 4 shows what is known as a "relief" outfit, and sometimes called an "air

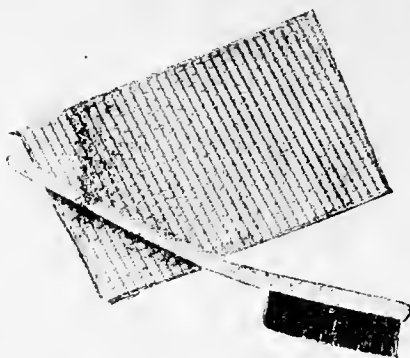


Fig. 3.

pencil." The latter name however really applies to the smaller sizes.

This outfit consists of the bulb or bellows, and the design shown here is about half the regular size.

The bellows are removable, and upon being detached from the "nozzle" forms a cup. Into this cup your mixture is placed. This mixture is about the consistency of thick paste, and by squeezing the bulb, the paste is forced through the nozzle, forming raised



Fig. 4.

letters, borders, or fancy figures as preferred. The paste dries rapidly and adheres to the surface of the cardboard, or background, and when thoroughly dry the letters or borders may be tinted any color desired.

Cost Little

These outfits are inexpensive, and the smaller size is best unless you expect to make large borders, raised letters of large dimensions, or extensive wreath work.

Figure 5 is a pantagraph. This device is composed of four arms about 20 inches long, and used for the enlarging of pictures or drawings—also for the reduction in size of pictures or drawings—as preferred.

The arms are perforated at equal distances and each hole is numbered. Small screw eyes are inserted at the proper enlargement or reduction scale figure—and by tracing the



Fig. 5.

original drawing with one arm, the other arm either reduces or enlarges, as desired.

Pantagraphs are much used by artists and commercial designers. It is possible to get the outline and dimensions of a figure very rapidly, and accurately. The cost is very small.

To Produce Unique Designs

These "tools" will aid any show card writer and decorator in doing good work. With a little ingenuity, many unique designs may be brought out at little expense.

On the following pages will be found a number of additional alphabets, from which you may choose from time to time—when in search of something new.

HOW TO WRITE SHOW CARDS

LESSON XIV—ALPHABETS

(See following two pages)

a b c d e f g h i j k l m n o p q r s t
 u v w x y z A B C D F F G H I J K L
 M N O P Q R S T U V W X Y Z ? \$ ¢

1 2 3 4 5 6 7 8 9 0 Condensed

Condensed Single Stroke "Roman"

a b c d e f g h i
 j k l m n o p q r s
 t u v w x y z
 A B C D E F G
 H I J K L M
 N O P Q R S T
 U V W X Y Z
 1 2 3 4 5 5 6 7 8
 9 0 \$ 25-89 spe

Extended Single Stroke "Roman"

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJK
LMNOPQRSTUVWXYZ &
1234567890 Condense

Condensed "Egyptian" or Gothic

a b c d e f g h i i
j k l m n o p q r
s t u v w x y z \$ ¢ & ?
A B C D E F G H I J
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Extended "Egyptian" or Gothic

A Chapter on Advertising

Retail Merchants Must Learn to Use the Right Kind of Advertising and the Following Pages Demonstrate the Right Way to Prepare Trade Pulling Publicity.

First of all—real advertising is INFORMATION—INTERESTING INFORMATION.

And secondly—your advertising should play up the usefulness and desirability of your merchandise.

The purpose of your advertising should be to sell goods—at least to help you sell goods—and make your sales come that much easier. If you have a customer convinced or partially convinced that they want something—even before they enter your store—that sale is made with less time and more satisfaction than would otherwise be the case.

Use advertising space—then—with this idea in view.

Plan your year's advertising campaign as carefully and thoughtfully as you do your other expenditures. Decide upon so much money—and portion this out according to months—always trying to keep a little bit under your schedule, in order that you may push business a little harder if there should come a lull at some unexpected time.

If you are in the general store business—plan on spending not less than one and one-half per cent of your gross. Many merchants are spending as high as two and one-half per cent. At least spend enough so that you dominate the situation.

Exclusive grocery stores should spend not less than 2 per cent; Clothing stores 2 to 4 per cent; Exclusive Shoe Stores 2 to 5 per cent; and Hardware stores 2 to 4 per cent.

Limit your advertising not only to newspapers, but include personal letters, folders, circulars, etc., at certain intervals. Have a well kept mailing list, and frequently revise this. Personal letters will do wonders in maintaining a friendly feeling, and the average retailer does not send out nearly as many as he should. In fact the average retailer has a very poor mailing list.

In towns where there is no newspaper, the merchants must resort to circulars, bills, and store papers. Many successful store papers are being published throughout the Northwest, and a number of these even go so far as to cover the local happenings of their locality in news style.

Personal letters will also assist the retailer who finds himself without a newspaper.

And always bear in mind that information is what the people want. Tell your customers all you can about your merchandise, and emphasize all the good points you can think of. Never forget the fact that you are in direct competition with the keenest merchandising and advertising brains in the country.

On the other hand—remember—you are on the ground—you know your people—you know your merchandise—or should know it—and you know that people like to see and handle the merchandise before they buy it.

There can be no better, stronger argument put forth in favor of the proper preparation of advertising copy than to watch the columns of the average country weekly newspaper, and many of the smaller dailies as well, and note the absolute lack of advertising information concerning the merchandise.

The woman residing in the country finds it impossible to order from the local merchant's advertising, even though she so desires, because the advertising tells nothing.

Not only does the average store advertising lack information but there is a lack of continuity—and an almost total absence of any plan of action. An advertisement is run one week, or the same advertisement may be run for two or more weeks, then there will be nothing in the paper, and so on throughout the year.

Your advertising must be consistent—and you must have a program to follow. A well laid out plan for every week, and every month. Know this month what you are going to do next month.

A recent canvass of country newspapers, and not all of these were from the small towns, showed the following startling facts:

In 40 of these newspapers there were less than an average of three retail advertisements.

In 5 of the newspapers there were no retail ads.

In 10 of the papers there was only one retail advertisement.

In 14 papers there were two retail advertisements to each paper.

And in only 11 of these newspapers were there more than two.

And this was just previous to the spring season when every retailer should have been going after business.

Is it any wonder that catalog houses and chain stores are growing fat, when there is such laxity among retailers!

And this slipshod method of advertising and lack of information concerning merchandise applies not only to newspaper advertising, but to literature of every description prepared and sent out by the average local merchant. Advertising matter of this sort does not get down to "brass tacks."

There are too many generalities—and this is NOT advertising.

Money spent on advertising that does not tell the story about the merchandise and create a desire in the reader's mind, is so much money wasted.

A, Fair Sample

Note carefully the advertisement reproduced and marked Fig. 1. The heading is excellent, but there the advertisement's usefulness ends. It does not mention materials except in the general term of "wash fabrics" which may mean calico, gingham, percale,

voiles, and a host of other materials. The advertisement says nothing about colors, and color-combinations, nor about figures. Would any woman know from reading the advertisement just WHAT the merchant has?

Compare this advertisement with the pages of any retail mail order catalog on which similar goods are featured. Note the descriptions of the various catalog items—they tell all that a woman would want to know, and many of the pictures are reproduced in colors. Which piece of advertising is going to sell the merchandise?

Fig. 2 Shows Misfit Copy

The same fault is to be found in Figure No. 2, as with Figure 1. This advertisement carries a cravat illustration, and the large display lines ask a most ridiculous question. There is no information—only the lack of it. Compare this with your mail order catalog also.

Advertising which carries descriptive, informative copy will sell merchandise, and is just as necessary as the merchandise itself, the store, the show windows, or the salespeople.

Creator of Sales

Advertising creates sales. In the country, in the towns and cities, people have learned to purchase through the reading of advertisements, whether in the local paper, the magazines of national circulation, or through the mail order house catalog. The merchant who advertises something worth while, and makes his advertising interesting is sure to secure returns.

People are waiting, everywhere, to be invited to buy something—and it is only necessary for the merchant to tell them what he has, in a most attractive manner, and the public responds.

Many retail merchants make excuses. Some say they "haven't the time"—others complain that they "can't write a good advertisement."

Well, all these excuses have been worn thread-bare. The merchant who really wants to do a thing, will find some way of doing it.

Merely Matter of Common Sense

Advertising is not the mysterious force that many have been led to believe. It isn't a science that is hard to master or difficult to understand, as applied to the average retail store. Far too many merchants believe that to prepare good advertising copy one must be able to write in a Shakespearean style, to fly above the clouds in a superior rhetorical flight or pursue a line of "comedy," but such is not the case.

The successful advertising of today is the simple, outspoken story of the merchandise, written in the plainest English, giving gen-

Mid-Summer showing of Seasonable Merchandise

Our Wash Goods tables are filled with dainty weaves in the latest colors that are now being worn. The great demand for Wash Fabrics this season is no doubt due to the beauty of many of the patterns as well as the improved quality of the material.

We are showing more beautiful designs than in former years at prices always the lowest—quality always considered.

John Smith & Co.
Somewhere North Dakota

This is an excellent "Introduction", and arouses the interest of the reader, but fails to convince—BECAUSE—the merchant did not follow with specific items which would have led to many sales.

A mere statement without giving prices along with specific descriptions of the merchandise arouses suspicion in the mind of the reader. Always prove your statements.

Fig. 1. Merely a general statement with little to arouse interest in the mind of the woman reader. Advertising of this type has no chance along side that of the retail mail order house, and large department stores of the big cities.

give descriptions in detail as you would write or talk to a customer.

In short—advertising copy must be informative—answer the questions that the purchaser wants to know—and then CREATE a genuine desire for that merchandise. Make the reader WANT the merchandise. Then your advertising will begin to show results.

Thus it is that in many communities we find merchants who are successful competitors with the large catalog houses, because, as stated before, modern advertising creates—actually creates, thousands of dollars worth of new business.

The merchant who is awake to the numberless possibilities of advertising is constantly making suggestions that lead to new purchases—when but for the timely suggestion the sale would have been unmade.

Why Small Town Merchant Must Advertise

In addition to the favorable sentiment among your patrons that real, constructive advertising creates, there is the love of the public to be with a winner. The public is usually slow in giving its patronage to a losing proposition—to a man—or concern that seems to be getting behind the times.

Then again, advertising is necessary from another angle—considered from the buying habits of the rural communities.

The people of the agricultural communities admire the merchant who goes after their business in the proper spirit—who really invites them to his store. These country people are susceptible to advertising.

They get hundreds of folders, catalogs, and letters in their mail from outside concerns, and they have learned to read and KNOW good advertising.

Consumers Distance Retailers in Many Instances

The country people are no longer "Rubes." In many communities they have passed the merchant in their modern desires, and they

trade where they can secure the things they have learned are up-to-the-minute.

The automobile has made it possible to the average farmer, or town resident, to widen his radius of observation, and people from these sections are now visiting the larger cities frequently. Here they come in contact with all that new in store appearance, new merchandise, and store service, and when they return home, they, too, judge their local merchant by the high standards they have learned to recognize as possible.

So, at the very beginning for the benefit of the merchants who really desire to strengthen their advertising, permit this rule to be a fundamental principle—THAT A MERE ANNOUNCEMENT, GENERAL IN CHARACTER, IS NEVER AN ADVERTISEMENT. This applies to all advertisements that are intended to sell merchandise directly from the advertisement.

John Smith, the dry goods merchant, receives a shipment of silk waists and in his weekly announcement he advertises thusly:

A NEW SHIPMENT
OF SILK WAISTS
JUST RECEIVED
YOUR INSPECTION INVITED

This is not an advertisement in the strict sense of the word, except that it might arouse curiosity—and the merchant's money is practically wasted as far as direct sales are concerned; because such a weak, general announcement will sell very little merchandise in this advanced age.

Had John Smith made mention in detail of the materials, told of the colors, then the styles, and added a touch of human appeal by saying they were so moderately priced that many women would want two or more—and close by reassuring the women that he had the sizes—he would have had half the waists sold before the women even reached the store. In other words, his advertisement would have brought the women to the store for that particular item.

Summer Time is Dressing-up Time



Careful dressers can find in our store the smartest goods for summer wear

Cutter & Crosetto Cravats

because of their style, and snap make ideal summer neckwear

Have
you
seen
those
new
Raincoats
?

The Jones Company

Advertisements such as this are worthless in the face of mail order competition.

This "ad" should have been either a cravat advertisement—or a Raincoat advertisement. In either case—more details about the merchandise—and prices, should have been given.

Fig. 2. An advertisement which means little and has no selling power whatever. It should have been either a cravat or a raincoat ad, with descriptive matter used and prices named on specific items.

FUNDAMENTALS IN DISPLAY ADVERTISING

Every display advertisement to be successful must do four things, and the merchants who desire to make their advertisements 100 per cent effective should enlarge the following outline and hang it in plain sight upon their desks.

Your Advertisement Must Do These Four Things

1st—ATTRACT ATTENTION
Appearance—Heading.
Striking Illustrations.
Signature (Special Cut).

2nd—AROUSE INTEREST
Enthusiastic, Sensible Introduction.
Announcing New Merchandise.
Extraordinary Prices.
Lively Sub-headings.

3rd—CREATE DESIRE
Complete Descriptive Matter.
Informative or Argumentative Copy.

4th—CLOSE THE SALE
Bringing the Customer to the Store.
Ordering by Phone or Mail.
Clipping Coupon.
Sending for Catalog.

Fig. 3.

Now to analyze the various steps.

Your advertisement must not only attract attention, but it must be favorable attention. This is why it is so important that you should follow the same general style of display from time to time, and have the typographical appearance of your advertisements in keeping with the merchandise.

A crowded, smeary advertisement, set in bold, black "Gothic" type will never sell dainty merchandise. Let the blacksmith, the hardware man, and the implement dealer use the bold type, except in the case of large headings for big sales. Therefore the appearance of your advertisements is highly important.

The Heading

This should tell something of the merchandise if possible, and give the reader a

**YOU MAY BE
AWARE---**

That the greatest difficulty which a merchant, and particularly a clothing merchant, has to face is that of getting merchandise of the kind he wants when he wants it.

We have just received a few

**Young Men's
---SUITS**

in the popular waist seam models. With prevailing uncertainty of style.

Fig. No. 4.

clue of what follows. It should be relative, and never non-sensical—never negative. To illustrate—two headings are given here:

Figure 4 is absolutely irrelative, and might apply to anything. Certainly it

Clothes to Keep Men Cool

Keeping cool is a problem during hot summer days. But there's a way of doing it. Wear

AIR-O-WEAVES

They are light, crisp, and cool---made to bring real comfort when the heat weighs you down. Air-O-Weaves are made to look as well as they feel. The House of Knippenheimer makes them---all the tailors and

Fig. 5

doesn't carry an appeal to the man who is looking for a summer suit.

Note the appeal in Fig. 5. The heading attracts you at once, and invites you to read the entire advertisement. This shows why every merchant should be careful in the preparation of headings for his advertisements. Bear in mind that your advertisement is in competition with other advertisements, in the same paper, or from other near-by towns; and a weak, irrelevant heading may lose a sale. Attract the reader at

Straw Hats

A bunch lot, 10c up, children's and misses'.

Mothers, attention. We have another big lot of those Unionalls for the kidlets, size 4 to 12. They have proven big sellers as they are the most sensible garment every sold for the purpose.

New Line of Buttons, hundreds of dozens.

New Beads in coral red, black and amber. They are the rage all over.

A fine line of House Dresses and Aprons, stylishly made, all all rick rack trimmed, full size, couldn't be made any better, \$1 75 to \$2.50.

Middies. Middies

Very scarce, but we picked up a lot of Misses' and Children's, \$1.49 to \$2.50, easily worth double the price. Well made, in red and blue contrast.

100 yds of Towel Crash, 12½c.

Twelve pieces of Wash Goods, short pieces of our best spring styles, Half Price as long as they last.

Five pieces 22c Percale 15c. Percale is now 16c wholesale.

Beautiful Lawn Waists, very sheer, contrast pink and baby blue, easily worth \$2.50, Sale Price \$1.98.

See the fine Georgette Waists at \$5.00 to \$10.00, the best ever shown here.

Fig. 6

once and hold his attention until he has read your entire advertisement.

Illustrations

Illustrations are also very important, and the proper cut takes an advertisement out of the ordinary, while a poor illustration is worse than none. Whatever your line of business have an abundance of good cuts of everything you may wish to advertise.

Special Signature

Then comes the signature. If you would add individually to your advertisement

FASHIONABLE DOLMANS

Smart and exclusive styles—all new colors in velour, Duvetyne, Bolivia, tricotine and silk. Regular \$45.00 to \$200.00.

HALF PRICE

CLOTH SUITS

Semi-tailored and fancy styles in serges, tweeds and tricotine of the season's fashionable colors. Regular \$57.50 to \$65.00. For ... **\$39.00**

WAIST SPECIAL

An assortment of waists in voile, Jap silk and crepe de chine. Exceptional values. Specially priced at ... **\$3.25**

SILK UNDERWEAR

In crepe de chine and Jap silk, embroidered and trimmed with laces. Regularly priced \$5.00 to \$14.50. For

\$3.75 to \$10.90

Fig. 7

have a striking name plate made, and always use it. Then it is easy for the readers of the paper to recognize your name. If you do not have your own signature—your name may be set in one kind of type this week, and next week the printer will use the same face of type in setting up your competitor's name, and your name will be set in something else. This is why the big city stores have individual signatures—they become trade-marks in a way—and serve to make the advertisements stand out from all the others.

Arouse Reader Interest

The second step in advertising is to "Arouse the Reader's Interest."

To carry the reader from the heading into the body of your advertisement you should use all the enthusiasm you possess in writing a sensible introduction, particularly if the advertisement is a large one. Never attempt to enumerate any number of items at reduced prices, or to hold a special sale without giving the reader some logical reason for it.

Also in the advertisements of the arrival of new merchandise, be enthusiastic, tell your people what big things you have pre-

pared for them—and then carry them through the numerous items by lively sub-headings. Don't mix up various unallied items in long columns that are difficult to read. Make it easy for the readers to pick out the items in which they may be interested.

Illustration No. 6 shows the wrong way to arrange any quantity of merchandise. The headings are misleading, and are followed by a hodge-podge arrangement of items of every description that are hard to find, difficult to read, and the prices should be displayed at the end of the lines where they will show up.

On the contrary Fig. 7 shows a splendid way in which to arrange merchandise. Note how the headings aid the eye in locating the particular item in which you may be interested; then follow the tempting descriptions, and the price which is displayed at the end of the line is in a size that indicates its importance.

Create Desire

The third step of the advertisement is to "Create Desire." This you must do by going into details about the merchandise. Always remember that the higher the price, the more detail is necessary. You can describe a 10c article in very few words, but before a woman spends \$75 for a new coat,

ample of informative copy, that really creates a desire, and at the same time tells the price. The reader could order by phone or letter from this advertisement, while in Fig. 8 this would be absolutely impossible. And note, also that Fig. 9 occupies the same space as Fig. 8. One will sell merchandise, the other is money wasted.

If you write your copy carefully and take plenty of time in working out the various steps, you have led the reader to the point where he is ready to purchase.

Closing the Sale

If your advertisements bring people into your store to purchase the merchandise—

THE FINE NEW LINGERIE WILL DELIGHT YOU!

Priced \$1.29 to \$3.95

JUNE BRIDES are not the only feminines who pause in rapt admiration of our beautiful exhibit of lingerie these summery days. The added interest which Hudson's Bay Quality attaches is responsible as much as anything for the unusual attractiveness of these displays.

—Then there are the styles to think about and the finicky charming trimmings and what not.

—Envelopes combinations are exquisite in fine quality hosiery, nain-sook and voile. Some are embroidered, others have lace yokes or trimmings. Either the tinted flesh or white. All sizes.

FIG. 2, HUDSON'S BAY

HOLIDAY HOSIERY FOR WOMEN

SILK LISLE HOSE*

49c

—WOMEN'S FINE silk lisle hose—seamless, with reinforced heels and toes and garter top. White only. Sizes 8½ to 10

WOMEN'S SILK HOSE

\$1.25

—WOMEN'S EXTRA quality silk hose—an excellent stocking for real hard wear
—Of pure thread silk, in fancy stripe effects. Plain colors are white, pink, sky and brown. All sizes

COLORS SWISS FINE LINING

69c

—FINE SWISS Lining, with picot edge. The most popular neck lining for Summer dresses. Colors shown are pink, sky and maize
—Also nylon in plain or scalloped edges, in navy, victory red, blue, sand and white

Main Floor, Hudson's Bay

Fig. 9

then your advertisements are successful. But you must not be satisfied by a mere sprinkling of customers—particularly if you have published a large advertisement. There must be stimulated trade—a ready response—and you should be satisfied with nothing less.

Do not try to prepare advertisements on the spur of the moment. Select your merchandise carefully—and prepare your copy in advance. In each advertisement—have something that will stand out as a feature.

At the same time, it isn't necessary that every advertisement should be a bargain advertisement. There are two ways in which to prepare copy that will bring trade.

One is the quality appeal, in which you play up the quality and arouse a desire for something better in the minds of the reader, and the price may be subordinated—or made a secondary matter.

The other method is to play up the price. When you use the price appeal, feature the price in type large enough to carry the idea

of real bargain. The larger the price figures, the bigger the bargain—in the mind of the average reader.

TYPE "FACES" AND VARIOUS SIZES

For the benefit of merchants and advertising writers, who are unfamiliar with type faces, there are reproduced here a number of commonly used "faces".

Familiarity with type is necessary if you desire to plan good looking advertisements and these elements are therefore included under the heading of "fundamentals."

Every merchant, or whoever is writing the store advertisements should know just what equipment your printer has; such a knowledge will be a great aid in writing large display headings and sub-headings.

Type is measured by what is known as the "point system." In brief—a "point" is 1/72 of an inch. In other words, 72-pt. type is one-inch in height, and 36-point type is one-half inch in height of printing face—allowing a trifle for the "shoulder" or cut-off. This refers to the capitals, lower case letters being on the average one-half the height of capitals.

In estimating how much space a given amount of copy will occupy, use this rule:

A newspaper column is usually 13 ems wide—and an "em" is 12 points as usually spoken of. Therefore a 13-em column is 2 and 1/6 inches wide.

If you set your copy in 8-pt., which is this size type, estimate six words to the line, and 8 lines to the inch. Allow for all headings, and large prices.

If you set your copy in 10-pt., which is this size type, count five words to the line, and 7 lines to the inch.

If you set your copy in 12-pt., which is this size type, count four words to the line, and six lines to the inch.

It is best, however, to set 12-pt. type in a line at least 15 ems wide, same measure as shown here, and for every three ems additional width, add one word to the line.

The following letters are set in a single line to demonstrate the various sizes of type. Note that the large "A" is 72-point, and so on down to 12-point. In addition to the regular "faces" there are also styles known as the "Condensed" and "Extended." Your printer will be glad to explain these to you.

A B C D E F G

Points. 72 60 48 36 24 18 12

CUTS AND COPY THINGS YOU SHOULD KNOW

In addition to a working knowledge of type, every merchant and every writer of advertising should know something about the different "cuts" that are used and also how to arrange copy so that the printer will know and understand what you have in mind.

For all practical purposes—there are two styles of "cuts" used in most newspaper offices—the Half Tone and the Zinc Etching.

Fig. 1 shows what is meant by the "Half-Tone." Cuts with what is known as "photographic faces" are usually made from photographs and wash drawings. If you will examine the surface under a microscope you will find it composed of a series of "dots" which print heavy or light as the cut must show the dark and light of a photograph.



Fig. A

These dots are necessary in printing, and are formed from what is known as a "screen" when the engraver exposes his plate for the making of the cut.

This "screen" is a finely ruled glass with a large number of lines running across its face. This is placed before the engraver's

sensitized plate, when the exposure is made.

For coarse printing, newspaper work, etc., a 65-line or 85-line screen is used. This means that there are 65 lines or 85 lines to the inch running two ways across the surface, or in other words 65x65 or about 4,000 small dots to a square inch.

For high-grade printing, especially on enameled papers, finely screened copper half tones are used of 225 screen—or finer.

"Zinc Etching" is the name usually applied to the cut made from a line drawing—



Fig. B

or pen and ink drawing. These cuts print from black lines—in duplication of the original drawings, and differ from the half tones in this respect. Zinc etchings of which Fig. B is an example, are most satisfactory where small cuts are used and where there is considerable detail to be shown.

Small cuts of shoes, small hardware cuts, etc., should be zinc etchings if space is to be conserved and the best results obtained.

The next step is how to properly mark your copy, and this is a simple matter, provided you have an understanding with your printer. If you find he has an idea or plan which is better for you to follow—use the method that will prove mutually agreeable and satisfactory.

Department store advertising is planned in the office of the advertising manager, and carefully laid out before it is sent to the printer. The copy is edited and marked, so that the printer may know just what to do. If you expect well displayed advertisements—follow this plan insofar as you are able. If necessary call in your printer and ask him to assist you—work with him.

We will suppose that you have a simple list of prices in your advertisement that you wish set in small space, and you desire the

prices in what is known as "1-line" bold face type. For this you would mark your copy as shown in Fig. C.

(set in about 13 line)

Beef sirloin, T-bone or round steak, pound	30¢
Pot roast beef, pound	18¢
Lean boiling beef, pound	15¢
Rib boiling beef, pound	12½¢
Heavy veal, fancy veal round steak or veal chops, pound	30¢
Veal shoulder roast, pound	20¢
Veal stew, pound	15¢

Fig. C

You will notice that in Fig C there is one bold line drawn underneath the price. This one line of underscoring means that the price is to be bold face, and the printer sets up the copy that way and the result is shown in Fig. D.

Beef sirloin, T-bone or round steak, pound	30c
Pot roast beef, pound	18c
Lean boiling beef, pound..	15c
Rib boiling beef, pound..	12½c
Heavy veal, fancy veal round steak or veal chops, pound..	30c
Veal shoulder roast, pound.	20c
Veal stew, pound	15c

Fig. D

The underscoring of prices is simple, but means much. One line underscore means BOLD FACE PRICE in same or about same size type.

TWO LINES of underscore means that you wish the price set in type equal to about two lines of the body, or descriptive matter.

THREE LINES of underscore signifies that a 3-line price is to be inserted, and so on.

Another illustration of single line underscoring is given in Fig. E to show how to mark copy when you write the name of the item first, and desire this in bold type in addition to the price.

(set narrow measure)

--- Heinz Tomato Catsup, July sale, per bottle, 25¢ and 40¢.
--- Coffee, freshly roasted, July sale, per lb. 37¢.
--- Tea, Hudson's Bay bulk, July sale, 3 lbs. \$1.49.
--- Cocoa, bulk, finest quality, July sale, per lb. 33¢.
--- Pure Cane Sugar, Lantic brand, 5 lb. pkgs. 63¢.

Fig. E

When Fig. E is set up in type it will appear as shown in Fig. F.

---Heinz Tomato Catsup, July sale, per bottle, 25c and 40c.
---Coffee, freshly roasted, July sale, per lb. 37c.
---Tea, Hudson's Bay bulk, July sale, 3 lbs. \$1.49.
---Cocoa, bulk, finest quality, July sale, per lb. 33¢.
---Pure Cane Sugar, Lantic brand, 5 lb. pkgs. 63c.

Fig. F

When you have small copy (that is copy of very few lines), but desire the prices in twoline type, mark your copy as shown in Fig. G.

(set in small measure)
V. R. V. Flakes— 2 packages for25¢
BLUING— 2 bottles for25¢
Soap Powder— Large package25¢

Fig. G

This class of copy should be set in narrow measure, and when in type will resemble Fig. H.

V. R. V. FLAKES— 25¢
2 packages for
BLUING— 25¢
2 bottles for
SOAP POWDER— 25¢
Large package

Fig. H

When you believe that a large price is necessary—mark your copy for a three-line price as shown in Fig. I.

Muslin Petticoats

Good quality white muslin - wide flounces
 daintily trimmed with lace and embroidery .. 98¢

Fig. I

This when set up will show as in Fig. K.

Muslin Petticoats

Good quality white muslin—
 wide flounces daintily trim-
 med with
 lace and
 embroidery
98¢

Fig. K

This will take care of the mechanical details and enable you to work understandingly.

THE "LAY-OUT"
HOW TO PLAN YOUR "AD"

Getting the "copy" together seems to be a stumbling block for many merchants—yet this is one of the simplest things imaginable—if it is done right.

Go through your stocks carefully—ask the salespeople to assist you—and find out what should be moving. Also include in your advertisements such merchandise that may be among the new arrivals—if the season is right.

Take the time to write attractive descriptions of your goods, and explain the merits sufficiently so that there will be nothing for the prospective purchaser to guess about.

When you have gone through your stock carefully you should have a pretty good idea of what should be advertised.

Now take your copy, and decide upon a plan of lay-out. That is—decide on just what you want to "play-up" or feature—and decide on how much space the important items should take. This will give you a general plan for your advertisement, and you can arrange the other items as space will permit.

Always have a plan in mind when you "build" your advertisements, just as though

you were going to build a house. If you feel that you cannot do this alone, ask the assistance of the printer.

There is a fundamental principle in advertising—and that is—"THE GREATER THE VARIETY OF MERCHANDISE YOU CAN INCLUDE IN YOUR ADVERTISEMENT—IF THE MERCHANDISE HAS BEEN CAREFULLY SELECTED—THE GREATER ITS PULLING POWER."

And a merchant should never under ordinary conditions attempt to prepare an ad-

vertisement hurriedly, and rush the copy to the printer at the last minute.

For writing your copy use cheap "print," cut about 9x12 inches. The reason for this is that it is handy for the printer, and can be readily handled upon the linotype. DO NOT WRITE UPON LARGE SHEETS OF WRAPPING PAPER.

The word "lay-out" means that you should have prepared by your printer blank sheets the size of your newspaper page, and marked off in columns and inches, or you can do this

July Clearance Sales

Hosiery & Underwear

WOMEN'S SILK HOSE—Made seamless with thread heel and cotton top, the colors are black, grey and corvian, a regular \$1.35 value, special at **98¢**

WOMEN'S COTTON HOSE—In black, grey and corvian, with double sole and high styled heel, specially priced for this sale, at **25¢**

WOMEN'S LILE HOSE—A full mercerized lile stocking, in black and all the popular colors, our regular 50¢ value, specially priced at **35¢**

CHILDREN'S HOSE—A fine ribbed cotton stocking, in black or white, special at **29¢**

WOMEN'S COMBINATION SUITS—Clearance of several lots of cotton and lace suits, cut of lace knee, values up to \$1.25, special at **49¢**

WOMEN'S COMBINATION SUITS—Clearance of several lots of cotton and lace suits, cut of lace knee, values up to \$1.25, special at **65¢**

CHILDREN'S WAIST UNIFORM SUITS—Regular 50¢ values, limited quantity, while they last, special at **45¢**

THE Smith Co.

GENERAL MERCHANDISE

Clearance of Men's Wear

MEN'S NEGLIGEE SHIRTS—Plain color or stripe effects, made with attached laydown collar, a short cut large in the body, our regular \$1.75 value, specially priced for this sale, at only **98¢**

MEN'S DRESS SHIRTS—Made of fast color percale with soft turn back cuffs, large range of patterns to select from, sizes to 17, values to \$2.00, specially priced at **1.35**

MEN'S UNION SUITS—Of steam flannel cotton, single length with short sleeves, specially **1.25**

MEN'S UNION SUITS—Athletic style, made of good quality flannel, **75¢**

MEN'S BATHING SUITS—One piece color, short, in black, white or red, trimmed, specially **1.50**

MEN'S COTTON SOX—With double heels and toes, black, white or red, **15¢**

BOYS' SWEATERS—In black, white, **25¢**

Clearance of Hats

Georgette Hats
 Navy and white, tailored and trimmed styles, \$5 and \$6 values, **\$3.98**

Sport Hats
 Panama Sport Hats—trimmed, are in women's and misses' styles, at **98¢**

Continuing Our Semi-Annual Clearance Sale

Women's & Children's Garments

Phenomenal Reductions Offered on Suits, Coats, Dresses and Skirts

255 GINGHAM AND FIGURED VOILE DRESSES, in dozens of cool summery styles for women or misses, with ruffles, tunics or wide belts, reduced to **\$5 & \$10**

Silk & Wool Suits, Coats, Capes & Dolmans
 Reduced 1/3, 1/2 and 2/3 From Their Original Prices.
 \$18.50 Coats, Suits, Dresses \$29.75
 \$25 Coats, Suits, Dresses \$19.75
 \$15.50 Coats, Silk Dresses \$11.50
 \$17.50 Coats, Capes, Dolmans \$9.87
 Children's Coats, at 1/2 and 2/3 Off Regular Prices

Silk Poplin Skirts
 White, black and colors, wide belted styles with double pockets— for women and misses, at **\$3.98**

SILK DRESSES
 Reduced to **10-98**

Black and colored, satins and taffetas, few crepe de chenes, good assortment of styles tailored or trimmed, our regular \$7.50 values, specially priced for this sale.

A Clearance of Housefurnishings

TEA SPOONS **2.69**

DESSERT SPOONS **4.98**

KNIVES AND FORKS **7.75**

PEARL HANDLED Sterling **95¢**

SILVERWARE **16¢**

Clearance of Baby Wear

Second Year Infant Hat, 125 GINGHAM and VOILE dresses in pink or blue, with dainty trimming **98¢**

125 KIMBERLINS and Creepers—Age 6 months to 3 years—of blue, pink or striped chambray **98¢**

250 OLIVER TWIST and Rompers—Suits—beautiful models of excellent materials and made in all sorts of economic models. Don't miss this item **1.95**

Summer Shoes, Pumps & Oxfords at Clearance Prices

WOMEN'S WHITE LEATHER AND White Canvas Lace Shoes, values up to \$7, B to E, 3 to 8, specially priced for this sale, at **3.35**

250 GIRLS' BLACK MAJO JANE Canvas Oxfords, low heels, leather laces, 4 to 6, **1.65**

WOMEN'S AND GIRLS' WHITE Canvas Oxfords and Shoes, sizes 3 to 8, special for this sale, at **1.95**

MEN'S AND CHILDREN'S TAN Sandals and Oxfords, special at **95¢**

SATURDAY MORNING 9 to 12—Men's and Women's Velour Leather Sole House Slippers, sizes 4 up to 11, specially priced, at **45¢**

Drug Clearance

ESSENCE OIL CHILLERS **25¢**

50¢ STANLIND now at the **25¢**

25¢ FIELDS WORM POWDER **15¢**

50¢ SUREFACE FACE POWDER **25¢**

25¢ LUSH **15¢**

100¢ FRY **25¢**

135 HOT WATER BOTTLES **25¢**

25¢ RICHES TALCUM **15¢**

50¢ JARDIN LIQUID FACE POWDER **25¢**

100¢ PALM OLIVE SOAP **25¢**

100¢ GARDON **25¢**

25¢ Q. BAN RESTORER **15¢**

25¢ EGYPTIAN DEODORANT **15¢**

Fig. 10

yourself. By following this plan you will soon become expert in planning out excellent advertisements.

By way of illustration and for the guidance of merchants who are having difficulties in securing attractive "set-ups," we will begin by laying out a July Clearance Sale advertisement, as shown in Figure 10.

To really get the benefit of this article, the merchant should take a sheet of paper, mark it off into a five column "dummy," and work out this advertisement step by step, as described here.

You now have your copy written, and a number of cuts selected. If you have a Ready-to-Wear department, we will say that you want to feature this class of merchandise. Any other line would do just as well—if it deserved special mention as a feature.

You also desire to push Hosiery and Underwear, as well as Men's Furnishings because Saturday in the average community is a good day to sell this class of merchandise. If you carry groceries, you can use your judgment as to location of this department in your advertisement.

Take a "dummy sheet," and sketch out the space the largest part of your copy is to occupy; namely the Ready-to-Wear. See Figure 11.

Place the cuts on opposite sides of the copy whenever possible—this balances the display.

See copy marked "A" in large layout, figure 12.

By writing in the headings and the bold prices, you find that this part of your advertisement will occupy a space practically three columns wide by about 7 inches deep. Mark this "A".

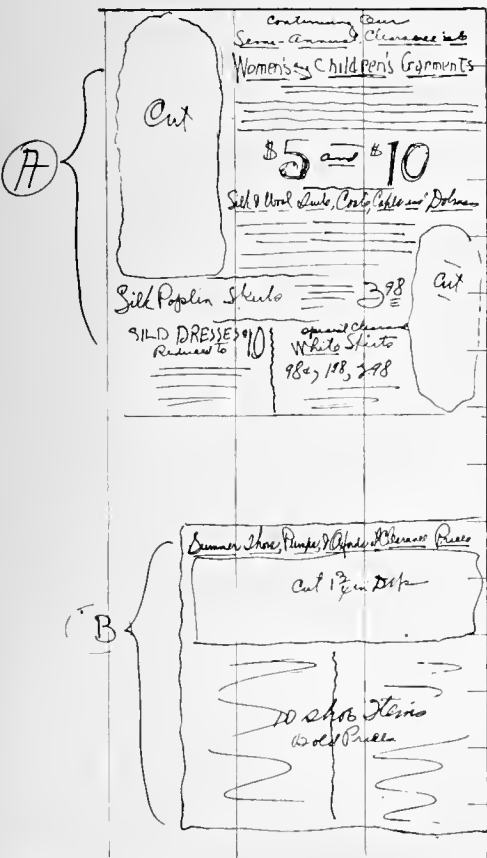


Fig. 11

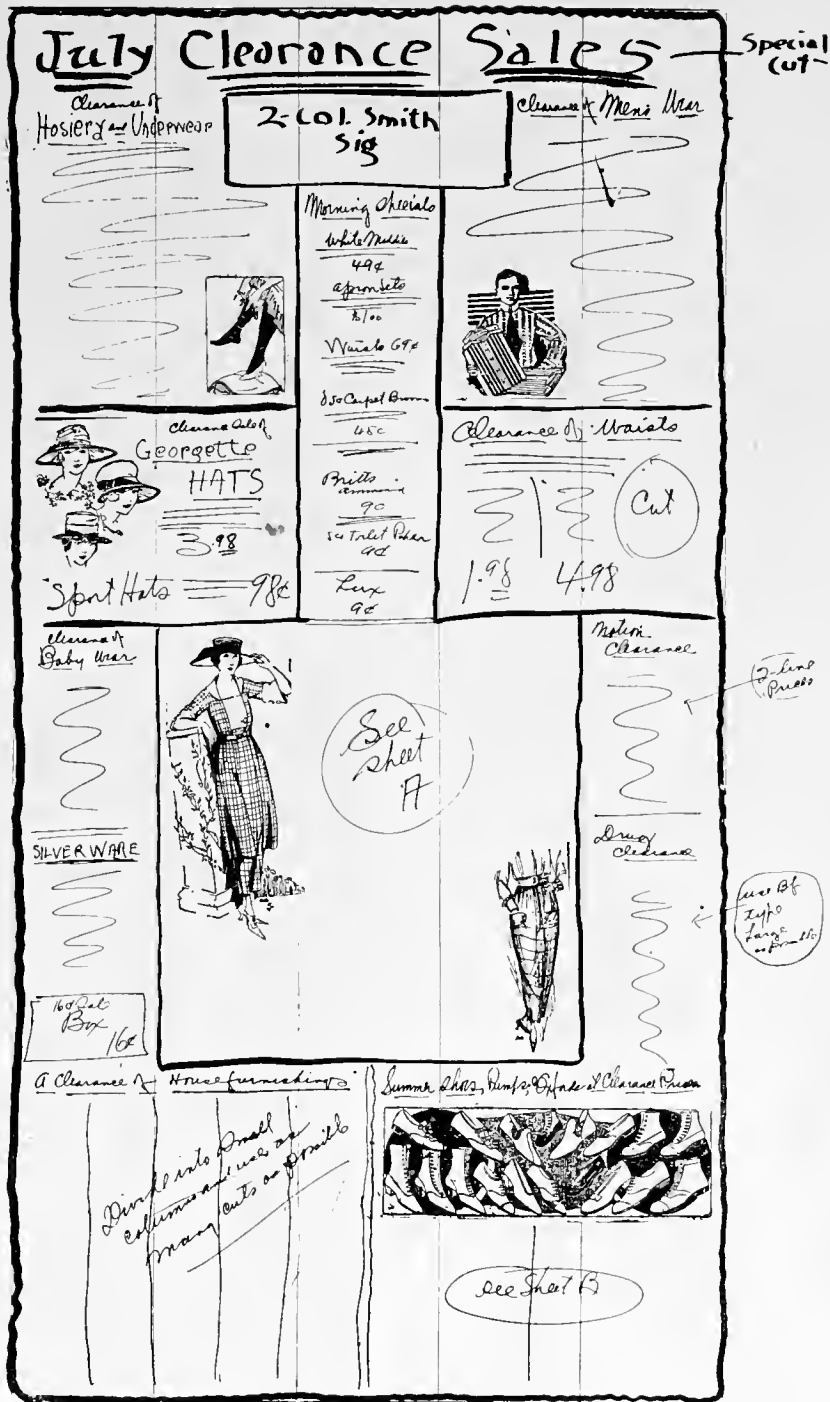


Fig. 12

Next, you find that the shoe cut you would like to use is about two-and-one-half columns wide by about 1½ inches deep. See "B" in figure 12.

Write your heading above this, being careful to select words that will fit the space; and as the number of items is an even number in this case ten, and about an equal amount of descriptive matter in each you "split them up" into two columns, because short lines are easier read than long ones. Note the original advertisement, Figure 10.

By counting the words as suggested in "Fundamentals" you find that if set in 10-point type, which is a good size for ordinary display, it will take about 2½ inches deep for the copy—therefore your shoe copy will fill up the space of two-and-one-half columns by almost 5 inches deep. Number this box sheet "B". See Figure 11.

Now, by roughly sketching in these two departments upon your full size dummy sheet, (See Figure 12) you decide you have have about enough other copy to fill up approximately five columns.

Letter in your heading, after you have decided upon the size of your advertisement, as shown also in Figure 12, and make allowance for your store name, or signature.

You now go over your copy again, and note that you have some "Morning Specials" which you want to display in some prominent place. These with the Hosiery, Underwear and Men's Furnishings, you place near the top of your advertisement.

Take the space necessary for your Hosiery and Underwear and paste upon the dummy sheet a proof of the cut you want used. Then you find that the "Millinery" will fill the space under the Hosiery and Underwear, and you "play-up" the two

prices and also use a cut. Good sized cuts in a millinery advertisement are better than small ones, and the prices should be set unusually large, especially in a clearance sale, while the Millinery should be near the Ready-to-Wear if at all possible.

You now discover that the waist copy will about "balance" with the millinery—that is, will take about the same space including a small cut, and you place this box on the opposite side of the advertisement, and near the Ready-to-Wear, because allied lines of merchandise when placed together in the advertisement add strength to each other.

The next steps are easy. The merchant knows that he must play up the "Men's Furnishings," and by perhaps cutting down the copy a bit if he has written too much; or by adding to it, if too little; he places an attractive cut to go with the items, and displays this as shown in the dummy, near the top. See Figure 12.

There is little left to do except to fill in the sides of the dummy with the most important merchandise that remains. If household items are carried in stock, fill in as shown in the dummy.

This completes the lay-out as shown in Figure 12, and with the copy carefully edited, the merchant takes dummy and copy to the printer.

Together they go over the lay out, and the result is shown in the completed advertisement, Figure 10.

This is a good type of bargain advertisement, and is reproduced for that reason.

It isn't necessary for every advertisement to be so compactly set; the merchant can choose his own style, and use a more open style if he so desires. The important thing is to choose a style and always follow it.

GROCERY DEPARTMENT WHAT TO AVOID AND HOW

Avoid the use of generalities in grocery advertising. Always write enough descriptive copy that will at least play up the quality and desirability of what you want to sell. Simply the name of the article and the price isn't enough, unless you have built up a reputation on price alone.

Grocers as a rule are notoriously poor advertisers. Taking it for granted that people must eat if they expect to live, the average grocer believes that he will sell so much in a given time. This is true, but it is also true that you can stimulate trade and increase sales by suggestions, and you can oftentimes create a big demand, where there otherwise would be a lull.

One thing is sure—and that is—such meaningless advertising copy as shown in Figure 13 will sell very few groceries. The advertisements reproduced herewith might have been called "advertising" about twenty years ago, but such copy that fails to give the slightest information is a mere waste of space.

Then in Fig. 14 we have reproduced a number of really creditable advertisements,

Fig. 13

as compared with the average grocery copy; and it took an immense amount of research to find these. Some of them are small, but this is not a fault. The average grocery merchant will gain far better results if he will run small advertisements frequently, particularly in towns and cities where there are daily or tri-weekly newspapers, than an occasional large advertisement—appearing once in a great while.

Most of these advertisements (Fig. 14) are price appeal examples, and this is strong

advertising. However, the merchant, if he is going to continue this style of advertising at regular intervals, should buy merchandise accordingly and watch for special buys that will bring him a regular profit, or nearly so.

To show how a small advertisement can carry tempting descriptive matter, arouse

Fig. 15

interest, create desire, and close the sales—study Fig. 15.

Read the description and you can almost taste the delicious cherries. The description carries you from the desire to the point where you just naturally sign the coupon. Had this advertisement carried only a plain heading "CHERRIES"; simply told of the variety, and failed to say that they "were unusually large and luscious" and omitted much of the additional descriptive matter, which is known as informative copy—it would have failed as a trade puller.

Fig. 14

DRY GOODS COPY THAT WILL BRING RESULTS

To advertise "dry goods" successfully the merchandise **MUST BE RIGHTLY BOUGHT.**

More merchants should keep their eye on the mail order house catalogs, and on the prices quoted by their competitors in the larger cities, if they are to be successful at home.

Merchants who hold successful "Remnant Sales", and other big events throughout the year, do not do so by accident—they have planned for weeks—even months—in advance, and they **KNOW** they have priced their merchandise where it cannot fail to produce big returns when advertised—**BECAUSE THEY BOUGHT IT RIGHT IN THE FIRST PLACE.** Keep in close touch with your wholesaler—he can aid you.

And when the time comes that the merchandise is to be advertised—whether in the newspaper, store paper, circular or by personal letter—the merchant **MUST GO INTO DETAILS AND TELL EXACTLY WHAT HE HAS TO SELL.**

GENERALITIES WILL NOT SELL DRY GOODS.

Do not overlook this important rule in advertising—because it applies here—as well as in every branch of the retail business.

It is useless, and a waste of money, for any merchant to write a long paragraph about "WASH GOODS" and therein say that he is going to have "special prices on Saturday"—listing Gingham, Percales, etc., all under one head, without other description, or a word about price.

See Fig. 16, and note the indicated paragraph.

To the woman who reads YOUR adver-

New Merchandise For Spring at JONES & JONES

New offerings in plain and fancy Hosiery, cotton, mercerized and silk, 25c to \$1.50 per pair.

NEW SILK GLOVES

New silk black and fancy kid gloves in new spring shades. Tan, grey, nigger brown and black.

LADIES' NECKWEAR

Ladies' Neckwear, nicely trimmed, made of Georgette silks, satins, and laces, at very reasonable prices.

NEW WASH GOODS

New Wash Fabrics in voiles, crepes, Flaxons, Organdies, Gabardines, Percales and Gingham. A big assortment of patterns in these popular fast colors. Fast color and well wearing materials at somewhat lower prices.

CHILDREN'S DRESSES

A good line of Children's Gingham Dresses, well made of good materials, and made to fit, \$1.00 to \$3.50 each.

Men's Furnishings

New Dress Shirts that will please in style and quality.

Prices are lower on some goods and you will find that we are trying as much as possible to keep with the market.

Jones & Jones
DRY GOODS

DRESSES

Mina Taylor Dresses and Aprons, trimmed, neat fitting. "Mina Taylor" dresses have plenty of room at points where room is needed. You can move freely and easily with never any pulling or binding to contend with. You'll find patterns to please you, both light and dark colors.

APRONS

Aprons, large and roomy, made to fit and give satisfaction.

BLOUSES AND SHIRT WAISTS

Blouses and Shirt Waists, made of dainty georgettes and crepe de chine, nicely made up and trimmed—for Easter, selling at each \$3.89. Other Blouses and Waists up to \$5.00, \$5.50, \$6.50.

RIBBONS, LACES, ETC.

Ribbons, Laces, Embroideries, in great many patterns, styles and very reasonable prices.

We handle the Lanphier Hat, famous the country over for style and quality, \$5.00.

New Ties, Socks, Suspenders, Underwear, Collars, Spring Caps, etc.,

Domestic Dept.

Crochet Bedspreads—Full size hemmed crocheted Bedspreads in a big assortment of patterns, \$2.75 values **\$1.98**
Hemmed Bedspreads—These are crocheted and extra large size, one range of patterns, \$3.75 value, only, each **\$2.75**
Bath Mats One Third Off—In very exclusive patterns, light and dark patterns, to close out, One Third Off

1500 Yards Toweling Remnants

Cash Toweling, bleached and unbleached, some pure linen, 25c values, some in 3, 4, 5 and 6 yard lengths. To close, **19c**



Extra Bargain Table

Odd Lots and Discontinued Lines, consisting of plain colored crepes, plain colored gingham, plain poplins, tussie silks, plain lining silks and many others. These goods are 26 inches wide, 75c, 85c, \$1.00 \$1.25 values, all to close wide, out at, yard **39c**

Notions

Bone Hair Pins, special 5c
Stickpins, special 10c
Hair Nets with elastic, 5 for 50c
One lot of fancy and plain Hair Bow Ribbons 25c
Special at, yard 10c
K. M. C. Crochet Cotton at, a ball 10c
One lot Embroidered Petticoat Flouncing Special 25c
One lot Flax Linen, values to 25c. Special, yard 10c
Menteloid Pillow Cases Special 10c
One lot Veiling Remnants Special, each \$1.00
One lot Ladies' Organdy and Lace Collars, values to \$1.00. Special 50c
Ladies' Silk Vests, white and colors Special, each \$1.98
Wander Ties, all colors Special, each 25c
Your choice of any Ladies' Purse in our stock at ONE THIRD OFF

This sale starts Saturday.
Be here early for choice.

Dress Goods

Silk Dresses in a big range of colors, this makes a beautiful dress or skirt in this sale **97c**
Buy your Tub Suits now for winter or men's shirts at, a yard **\$1.57**
Fancy Georgette Crepes, the most popular silk, today, values to \$3.50 a yard. Special at, yard **\$2.47**
A big assortment of silk and wool Remnants go in this sale at **ONE THIRD OFF**
33-inch Natural Process, the coolest summer silk, in \$1.50 quality in this sale at a yard **\$1.07**

Gingham Dept.

32 INCH DRESS GINGHAM—A beautiful range of very pure dyes, one regular for 10c, specially priced, yard **29c**
32 INCH HEMPER CLOTH—Comes in stripes and checks, 51 patterns to choose from, Sale price, yard **39c**
32 INCH IMPORTED SCOTCH GINGHAM—This is the genuine Scotch Gingham, in plain only, fast colors, 34 1/2 quality, only, yard **89c**
3 INCH FRENCH ZEPHYR GINGHAM—One of the very best dyes at the market, in total cloth for summer, 48c number, only, yard **39c**

Drapery Department

Voile Curtains—Neatly lace trimmed, on hemmed edge, 2 1/2 yards long and of good quality. Suitable for Dining or Bed Room; values to \$1.50 a pair, special, **98c**
at, pair **41c**
Curtain Net—Choice of cream or white pattern and plain effects, these are good durable quality and good values at 75c. Special at, yard



Hosiery

Women's White socks top line, 10c values, special 3 pair **\$1.00**
Women's White and Colored Hosiery, the value, special, **49c**
Women's Black Hosiery, the value, special, **39c**
Women's Black Hosiery, the value, special, **49c**
Children's Black Cotton Hosiery, special, 3 pair **\$1.00**

Glove Department

Ladies' Long Silk Gloves, white and black, special, pair **98c**
Ladies' Chambray Gloves, white, grey, brown, black, special, pair **59c**
Ladies' White Silk Gloves, special, pair **69c**
One lot White Kid Gloves, special, pair **\$1.89**

Wash Goods Dept.

40 Inch Fancy Wash Goods in figured patterns and checks, consisting of voiles and organdies, 60c values, only **39c**
40 Inch Fancy Wash Dress Goods in thirty beautiful patterns, consisting of voiles, organdies and lace gingham. This is an elegant lot of clean merchandise, and will sell out fast, 75c values **59c**
60c, yard **69c**
40 Inch Colored Wash Goods—This line contains the latest French patterns, printed on a round thread voile, will wash and make up in June style, 60c values only, yard **49c**
36 Inch Plain White Fancy Wash Voiles—This is a very large assortment, very suitable for separate waists and dresses, in stripes, checks, plaids and Swiss patterns, values to 60c, for, yard **19c**
One Table of Fancy Colored Wash Voiles in a fine range of patterns, only **49c**
36 Inch White Bleeding—The best and coolest thing for summer skirts and muddy suits, the value, special, yard **49c**
36 Inch Fancy White Bleeding in a wonderful line of up-to-date patterns and weaves—tremettes, gaber dices, basket weaves, Oxford and many other new weaves, \$1.00 values, only **69c**
36 Inch Plain White Linen—Weaves like linen and keeps as white as snow, for waists, dresses and children's wear, only, yard **29c**
40 Inch Plain White Voiles—Five bolts of elegant round thread voiles—these are very fine finish, early for these 60c values for, yard **35c**
40 Inch Plain Voiles in colors—25 new and up-to-the-minute colors, fast colors and cheap at 50c; this sale yard **39c**
40 Inch Fine French Voiles in a good assortment of new patterns, these are fast colors, Extra special, yard **59c**

Muslin Underwear Dept.

One lot of Corset Covers, sold up to \$1.00. This sale **59c**
Neatly trimmed Chemises, some with embroidery and lace, others embroidered in blue, all sizes, good value at \$1.49. This sale **\$1.29**
A pink crepe Tiedly, trimmed with blue embroidery, all sizes, \$1.75 value. This sale **\$1.39**
A double panel White Screen Petticoat, good quality, \$1.98 value **\$1.59**
An extra heavy water-worn Petticoat, extra quality. This sale **\$1.79**
A crepe de chine Midspan Camisole in pink, only, all sizes, great low trim **98c**

Fig. 17

tisement—Percale is in a class by itself, as compared with Gingham, organdies, etc., and if she has planned on some garment she desires to make out of Percale, she is interested in YOUR advertisement and she wants to know all about the colors, and the price.

Such items should be separated and accurately described as to color combinations, and suggestions as to what they are most desirable for. If you have some short lengths, say so; and don't forget that Mrs. Smith may be looking for a bargain in something with a "blue stripe", while a "pink dot" doesn't interest her a little bit.

Be accurate—be complete in your descriptions—that's the way to advertise and **SELL DRY GOODS.**

Suppose the mail order houses should list

READY-TO-WEAR COPY THAT APPEALS TO WOMEN

Women's Ready-to-Wear is largely a seasonable proposition, and the successful merchant must keep pace with the seasons in his advertising, or rather—be a step in advance.

Beginning with the Spring season—every merchant who sells ready-to-wear should begin advertising the "new things" and create a desire for new clothes—as early as possible especially if the "Easter" season is early.

Do not wait, and permit the catalog houses and large city department stores get the "jump" on you.

The same thing applies to Summer styles. Be ahead of the game, and **CREATE DE-**

their "NEW WASH GOODS" in the manner shown in Fig. 16—would they receive any replies—or any orders? Certainly not.

Then why should local merchants try to accomplish the impossible in advertising?

Fig. 17 is a good example of how to arrange a large number of items, whether they represent bargains or not.

The sub-heads enable the women to quickly pick out the items in which they may be interested.

In Fig. 17 there is no "hodge-podge" arrangement of everything, but a systematic, attractive, set-up, that can be written up in any store and set up in any printing office.

It takes time to write this kind of copy, but it is well worth while, if you expect results.

MAND. In large cities the Fall and Winter suits, coats and dresses for women, along with other Autumn necessities for milady's wardrobe, begin to make appearance early in August—and at the same time the furriers, the department stores—as well as the specialty shops—all announce their "August Fur Sales."

Keep your advertising and merchandise just ahead of climatic changes, and with the seasons following in rapid succession it is obvious that oftentimes one class of merchandise must be "clearing" before all the new merchandise is announced.

With this in mind, there are two distinct classes of advertising copy that must be prepared, if the merchandise is to be successfully and profitably moved.

Advertising copy that announces the ar-

Fig. 16

36

the "open" style of display without illustration.

Fig. 21 shows how it is possible to say much in little space, and yet brings out descriptions of merchandise, as well as display the prices. This is the better style for the average store where other merchandise is handled, and where the ready-to-wear occupies only a section of the general store advertisement.

MEN'S CLOTHING GOOD AND BAD COPY

Every man and boy is a wearer of clothing.

This may appear a foolish and self-evident statement, yet it is not; though thousands of merchants in the men's clothing business evidently take the first paragraph for granted—and for the last twenty years have been "running" two advertisements in their local papers, with the idea that so much clothing is to be sold, regardless of any advertising that might be done.

In the Spring we see scores of advertisements which read something like this:

JUST RECEIVED

A Full and Complete
Line of

SUMMER UNDERWEAR,
HOSIERY, NECKWEAR
and HATS

See Our Display of
NEW SPRING SUITS

JOHN SMITH

And in the Fall this type of advertisement appears:

A Complete Line of
WINTER UNDERWEAR
Just in.

Union and Two-Piece Suits

New Winter Hosiery, Hats, Caps

The Foll Suits and Overcoats
Have Arrived.

You Should See Them.

JOHN SMITH

With such interesting advertisements staring them in the face, from week to week, and year to year—is it any wonder that people are led to buy away from home—through the trade pulling power of some wide awake competitors advertising or through the glowing descriptions of the mail order catalog?

Men's clothing, like ladies' ready-to-wear, is somewhat of a seasonable proposition in the average town, and this is one of the things the merchant must break away from.

Of course, there is the "dress-up-time" just before Easter, and overcoat time when the weather turns cold, etc., but the clothier and the dealer who handles men's furnishings should be "pounding them on the back" all the time.

It's the simplest thing in the world to appeal to most men.

Every man has a sense of pride—and the great majority like to be well dressed.

The man on the farm is now wearing just



YOU'll find us fortified against our difficulties with very large stocks, bought early; we're ready for every service you need in clothes, 100 per cent value, 100 per cent satisfaction or money cheerfully refunded.

Intensive values in overcoats
2nd floor

MANY of the materials we show are not now to be had by makers; but we have the largest supply ever shown here. Carr Melons, Crombie Scotches, O'Brien duffels and tracers, Worumbo chinchillas, St. George kerseys, Blanket-back weaves, boucles, tweeds, Elysians; fur collared and fur lined overcoats; wool lined; for street dress and storm wear. Well-waist models, double breasted models, Raglans, Chesterfields. At prices for quality that you can't duplicate.

\$25, \$30, \$35, \$40, \$50, \$60,
\$75, \$100, \$125, \$150.

Intensive values in suits for
men and young men

As fine as ever produced; fabrics, as you'll ever see; made in the best custom manner. A large choice of weaves, patterns, colors, in many new models.
\$25, \$30, \$35, \$40, \$50, \$60.

Fig. 23

as good clothes—and even better—than the fellow in town. All the merchant has to do is to appeal to his customer's weakness—pride, vanity, desire to be better dressed than the other fellow—and back up his advertising with the merchandise.

As in every other line of retail advertising—clothing advertisements must contain REAL INFORMATION. The better the merchant can picture his merchandise, the greater will be the response to his advertisements.

Fig. 23 is a sample of advertising that is

Get in Line With the Well Dressed

We have a line of suits and furnishings which is up to the minute in style and workmanship, at prices that are sure to meet with your approval. We would be pleased to have you come in and let us show you.

SUITS
Suits of all kinds to fancy and plain. In all styles. Our prices range from \$12.50 to \$15.00.

SILK SHIRTS
Empire-cut and fitted with shirring in all the latest patterns and styles. In cream, light blue, and white. \$1.50 to \$2.00. Priced at \$1.75 to \$2.50.

SHIRTS
We carry a large line of medium priced shirts. All of the latest patterns in colors from that price \$1.25 to \$1.50.

TIES
A look at our up-to-date assortment of ties will convince you that we have just the size you have been looking for. Priced at \$1.00, \$1.25 and \$1.50.

DELTS
Have you worn the new "Double Belt" with the new "Delta" button? If you are looking for something classy, here is what you need. This price is \$1.50.

COOL HOSIERY
This hosiery is size and made. The "Double" Hosiery socks in all colors and the "Delta" socks in blue, red and white.

TRUNKS AND BAGS
Variety line in trunk and bag. You can wear a \$1.50 "Delta" or "Double" that prices are right.

STRAW HATS
Have you had a straw hat? We have them in the style of a "Delta" hat. Priced from \$1.50 to \$2.00.

PANAMA HATS
In all the very latest shapes and styles and the new "Delta" hat. Priced from \$2.50 to \$3.00.

SUMMER CAPS
Light weight caps in the latest styles. Many different patterns and colors. Priced at from \$1.00 to \$1.25.

SPORT SHIRTS
The regular "Sport" shirt. Light weight. Just the thing to wear these warm days. All its extra priced at from \$1.25 to \$1.50.

WASH SUITS
We are headquarters for the "Delta" suit. Made from 2 1/2 to 3 years. Priced at from \$1.25 to \$1.50. Extra caps in all sizes. Priced at from \$1.00 to \$1.25.

KNACK OVERALLS
Just the thing for the home. Priced at from \$1.00 to \$1.25.

COOL UNDERWEAR
Athletic. Priced at from \$1.00 to \$1.25. Extra caps in all sizes. Priced at from \$1.00 to \$1.25.

Rogers
THE STORE FOR MEN

Fig. 25

building up a wonderful volume of business, and yet there is nothing wonderful about the advertising.

Just plain descriptions of the merchandise—in a language any merchant can write—if he would only try. This is the type of advertising that more merchants should follow—and their advertising will begin to bring business—and as the advertising continues—MORE BUSINESS will follow.

Figure 24 is an interesting advertisement—because it came so very close to being an excellent "trade-getter" and yet failed at the critical point.

The introductions are well worded—and had the merchant followed each with just a few SPECIFIC ITEMS OF MERCHANDISE he would have clinched many a sale.

If merchants would only take the time

"Cool Stuff"—That's What These Suits Are Made Of!

They are not only cool in material but they have no excess weight. The very clothes you want for summer wear. They have just come to us from Mart Schaffner & Marx.

In these groups you will find some of the finest clothes made. The newest ideas for men and young men. We have told you that when we move into the Coffey Building we are going to give Laverne a modern clothing store but we are not waiting until then to give you high grade clothing at attractive prices. We have them here now.

Why not enumerate a dozen Suits? and our prices?

There's a Difference in Shirts

All shirts don't look the same and don't wear equally well. These are made of very serviceable material—made to stand the wear and tear of the laundry. The patterns are so attractive you will enjoy wearing them these days when you go about without a coat so much. See them. You will see they are great value.

Why not Suits and materials?

Get acquainted with this store. You will find us progressive. We are on duty here every minute of the day to give you satisfaction. We will have a finer location later on—the Coffey Building but we could not handle any better goods than we have—they are the best made.

Johnson's—the Store for Men.

The Day May Be Hot —But You Can Keep Cool!

You ought to be pretty comfortable when you wear these light weight cool athletic union suits. They fit well and do not cause any irritation—just what you want for the red hot days of July and August.

Straw Hats for Every Man

No matter what kind of a hat you want we are pretty sure to have it. It is an extensive showing we have here in the new straw hats and styles. Young men seem to favor the rough straws. We have them—they are snappy looking models.

Why not Suits?

Fig. 24

to describe their merchandise as it ought to be described—and get away from mere “nothings”—there would be thousands of dollars coming into their tills instead of going elsewhere.

Note carefully the difference in Fig. 25. Here the merchant has taken the readers of his advertisement into his confidence. While the descriptions are perhaps a bit brief, the items are plainly marked, and the reader readily gains a good idea of the mer-

Fig. 26

chandise. Advertisements of this character will draw trade where Figure 24 fails utterly.

The advertisement shown in Fig. 26 has been reproduced—because it shows how so many merchants fail to grasp the necessary details in advertising men's furnishings.

The reproduction shows an attractive cut; the first part of the introduction is excellent—and THERE THE USEFULNESS OF THE ADVERTISEMENT ENDS.

And you ask why?

Because there is a variety of materials hinted at—Madras, Silk and Mercerized. Necessarily there must be a wide range of prices. Somewhere within this merchant's territory there are men who NEED NEW SHIRTS, and they WANT SILK SHIRTS—but they are not going into town—a distance of perhaps 10 to 15 miles to find out the prices—when right at home they have handsomely illustrated folders from various catalog concerns—telling all THEY WANT TO KNOW ABOUT SHIRTS.

And another important point—SIZES. Women buy many shirts for their husbands—and their sons. Many times these women have come into your store to choose something advertised, and found only disappointment because THE DESIRED SIZE WAS NOT TO BE HAD.

Therefore in advertising shirts—if there is a complete run of sizes—say so—if sizes are broken mention it—then the customer cannot be disappointed.

(Clothing and furnishings copy must al-

ways be common sense copy. “Comedy” is dangerous, but at times can be used. Tell the men about your merchandise—as though you were talking to them. Make your personality stand out in your advertisements. Generalities have long since had their day.

Men like new clothes, new neckwear, new hosiery—new hats—and they will always ask the price? Why not tell them all about it in your advertising?

If you are not doing this now—begin at once—and watch your business grow. Use good illustrations—and have the “fellows” looking for your advertisements every week—every day if possible.

FOOTWEAR ADS SHOWING GOOD and BAD POINTS

To advertise footwear successfully you MUST have exact illustrations of the styles and models—most manufacturers will gladly furnish these if you will only make your desires known.

Single column cuts or a trifle smaller, are to be preferred for general purposes; but when there is a particular style you desire to feature it is best to have a cut that is about a column and a-half or two columns wide, so that the feature illustration will “standout” from the others, and be readily noticed—thereby creating the impression of something out of the ordinary.

The general “style” of shoe advertising is the same—whether you are handling shoes exclusively, or whether you conduct a general store—and carry your shoe copy in your general advertisement.

Briefly—there are FOUR IMPORTANT SELLING POINTS that should be brought out in the advertising. They are STYLE, FIT, QUALITY AND PRICE.

Under style you give the names of the

Fig. 27

particular models—tell of their newness—and if advertising women's shoes you should enlarge upon the beauty of the models you are showing—how trim and neat the woman's foot would appear in a pair of such pumps, or shoes, as the case might be. Play up the styles and CREATE DESIRE.

Under fit you should tell of the range of sizes; impress all with your superior ability to fit shoes comfortably, and tell why the shoes you handle are built for ease and comfort.

Under quality comes the names of the leathers, their durability; how well the shoe is made, quality of soles, and the many other strong points which a thorough study of your merchandise will bring out.

Under price comes the selling price—which should be quoted—especially if you are closing out or featuring a special lot.

Fig. 28

It is difficult to describe shoes in your advertising, and bring people into your store, if you do not quote at least a few prices. People living in the country can form no idea of the value of your footwear if you

insist upon leaving out the prices in your circular and newspaper advertising.

Cuts Are Necessary

As said before—suitable cuts are necessary and extremely important. Every dealer should see to it that he is plentifully supplied, especially if he is contemplating running large advertisements—either in announcing new styles or for closing out sales.

Avoid generalities in all advertising copy—they will never sell shoes, and are just as much out of place in footwear advertising as anywhere else.

Figure 27 is an example of too many generalities and is very poor selling copy.

Has Selling Punch

Figure 28 is the kind of advertising that sells footwear, and proves that the merchant knew in advance just what he was going to advertise and had the proper illustrations at hand to go with the shoes he wished to sell.

There is only one grave fault with Figure 28, and that is the descriptions should have been underneath the cuts, rather than above. The mother at home reads this advertisement—and forms from it a splendid idea of the styles she would like—the price she feels she can afford to pay.

Figure 29 and Figure 30 offer an interesting study. They appeared on the same date in the same country weekly, and the

FOOTWEAR FOR THE WHOLE FAMILY” and the prices might have been larger. It is however a very good piece of copy for the average store, and in comparison with Figure 29 demonstrates why it is desirable to go into details. If you do not, your competitor WILL.

Thus it can be readily seen that shoe advertising is simple—but you must be prepared for it.

Ordinarily small space can be used. Large space when there are the new styles to be

around your advertisements. Be liberal with white space, and use the best illustrations you can procure.

There are occasions when new styles can be featured, and if a general group of new arrivals is mentioned—you can refrain from

Fig. 31

mentioning price. But these occasions are rare—and such general advertisements should be well written with the distinct purpose of creating sufficient desire upon the part of the readers to bring them into the store. (See Figure 31.)

Shoe merchants should watch the daily papers. Keep in close touch with the advertising of the firms you know to be unusually successful—and you will gain many valuable ideas for your own advertising.

HARDWARE COPY THAT WILL BRING RESULTS

Increase the number of prospective customers, and you increase your business.

Hardware men have been many years in learning that women are good patrons—but the hardware must be so stocked that women will find it profitable and easy to trade there.

Women in large numbers would long ago have been patrons of the hardware stores had they known—or even thought, that this class of store carried very much in which they were interested.

Then and Now

The old time hardware merchant did very little advertising, and what little he did, was too much in the nature of “general mention” which failed to attract very much trade.

Today the successful hardware merchant advertises his wares through carefully prepared publicity. He tells people of the many things he has for the home—for the farm; things people want—and his trade is increasing because he has CREATED business.

In other words, the progressive fellows in the hardware business have taken a broader view of their territory, have sized up the needs of the community along with the possibilities, and have literally compelled people to buy because of the attractiveness of their stores, the variety of merchandise in stock, and the manner in which they have advertised.

The extent to which this can be success-

Fig. 29

reader can judge which pulled the most business. Figure 29 is mere mention of generalities. Figure 30 goes into detail about the merchandise, and is an invitation to buy. Perhaps the heading in Figure 30 could have been stronger by saying “DURABLE

Fig. 30

featured—or where a large clearance sale is to be held.

The big sales should be planned far in advance, and the stock arranged accordingly. Shoes to be closed out at one price should be advertised in groups in the newspaper advertisements with a bold, black price; and when the customers visit the store—have these shoes in plain sight upon bargain tables—and under a big price card. This saves much time—and customers like to sort out the bargain shoes for themselves.

In announcing new footwear—especially for the women—neat borders should be used

[illegible]

your trade. Make the people WANT to come to your store for every possible item they can buy of you.

In addition to newspaper advertising there are thousands of attractive folders to be secured from the manufacturers and wholesalers. These, when printed in colors are especially good business pullers and should go out regularly to a large mailing list. Have

And don't rest on the idea that a hardware store is for men only.

To be a successful furniture dealer and

The reason that personal letters, and personal solicitation are necessary, is because much business is to be had with individuals, when there is a marriage, a new home being built, etc.

Fig. 36

your mailing list "split up" so that washing machine folders will go to women who are prospective purchasers and your folders advertising something for the farm to farmers.

Watch the seasons, and anticipate the peo-

A strong, general statement, such as this should be followed with specific items - otherwise the statement is lost - and fails to convince

ONE PRICE STORE

When you patronize this furniture store you can assure yourself that the merchandise is dependable and that you are getting a full dollar's worth for your money.

This is strictly a one-price store—no matter how much you purchase or how little, the price is fixed by adding to the cost of merchandise the overhead and a small margin of profit.

The next time you need some furniture come here and save money and get better furniture.

Robtson's

MAN IS JUDGED

by the clothes he wears, a well-known saying of refinement and culture is to a large extent true. The Karpen, Lace, Globe-Werke, Gentile, Heaton, Northern, kind of furniture which we are now showing, is probably the best in American-made furniture in all styles and in all the popular woods—mahogany, American walnut and oak. The designs of it are about the best in the world and made to withstand the hardest use.

We pride ourselves on the class of furniture we sell. We also pride ourselves on having the kind of furniture that the man of limited means wants, as well as the kind the man wants who has unlimited means. Really this is an all-round furniture store that wants YOU for a customer, and YOU should want this for your furniture store.

John W. Williams

Statements of this character are worthless - and always fail to convince.

Smithson's

Furniture and Undertaking

Carpets, Window Shades, Mouldings, Etc., Etc.

Blank - - - North Dakota

CASKETS

Johnson's

Beds, Bedding, Wallpaper, Baby Carriages, Portieres, Suitcases, Trunks, Cupboards and Cabinets.

Fig. 37

These Clearance Sale Prices on Furniture—for the Entire Home—are but a few of the many exceptional values in furniture of the better grades.

The Savings Should Appeal to Every Thrifty Person

**\$20.00 Mahogany House Desk—
\$13.48**

Solid Mahogany Desk like cut—one of the remarkable values of this sale, compared with other desks as usually marked it is well worth \$20.00. Clearance Sale price \$13.48.

**\$30.00 Library Table priced
\$14.85**

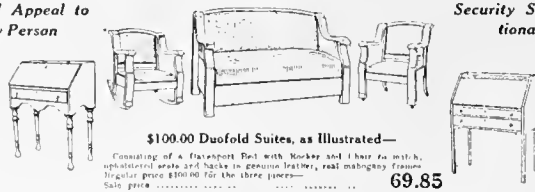
As illustrated—Headboard Oval Table finished in Golden Oak. The large size, 6 feet long. Regular price \$30.00. Special sale price \$14.85.

**\$30.00 Golden Oak Dresser—
\$20.75**

As illustrated—quartered Oak, 5 drawers, top 24 1/2 feet long, 24 1/2 feet high. Regular price \$30.00. Sale price \$20.75.

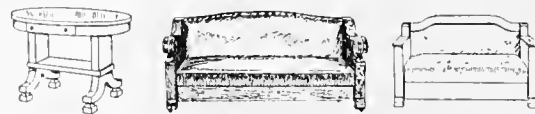
Golden Oak dresser to match, as illustrated at right—Sale price \$10.75.

**\$16.00 LIBRARY TABLES—In real Mahogany or Golden Quartered Oak. January Clearance Sale price—
11.98**



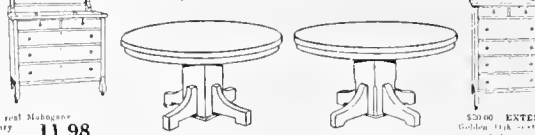
\$100.00 Duofold Suites, as illustrated—

Consisting of a Duofold Bed with Hickey and Chair in mahogany, upholstered seats and backs in genuine leather, real mahogany frames. Regular price \$100.00 for the three pieces—
69.85



\$65.00 Davenport Beds, as illustrated—

Heavy Golden Oak, Fumed Oak or Mahogany frames, upholstered with genuine leather, either black or Spanish, tufted fronts, regularly \$65.00, Sale price \$47.



\$20.00 EXTENSION TABLES—Pine or Golden Oak. Regular price \$20.00. Sale price \$14.48.

Security Stamps are an Additional Saving to You

**\$20.00 Circassian Walnut Desk—
\$13.48**

Beautiful straight line Desk, as illustrated, in real Circassian Walnut and will match \$20.00 is a remarkable bargain at our January Clearance Sale price \$13.48.

**\$33.00 Duofold Beds priced—
\$25.88**

As illustrated at \$33.00—Mahogany Bed and Footboard, upholstered in genuine leather, upholstered in house of fine leather, open to full size bed. Regular price \$33.00. Sale price \$25.88.

**\$26.00 Extension Table priced
\$19.45**

As illustrated at \$26.00—This is a real Pine Oak Table, has heavy glass top, 4 feet x 6 feet and 6 feet long when open. Regular price \$26.00. Sale price \$19.45.

Beautiful Oak Extension Table, as illustrated at right—made of select quartered Oak in the top and in Fumed finish, 48 inch high. Regular price \$26.00. Sale price \$19.45.

\$20.00 EXTENSION TABLES—Pine or Golden Oak. Regular price \$20.00. Sale price \$14.48.

Table Linens of Splendid Quality 20 to 40% Under Present Value

Fig. 38

Advertising through the newspaper, and by other means, must carry suggestions, and the details must be complete. Mere generalities, where only a few things are mentioned, and that in only a half hearted way—mean nothing to the reader, and cannot lead to sales except in rare instances.

The kind of advertising to avoid is shown

in Figure 37. These are reproductions of double column advertisements clipped from newspapers. It would seem that dealers would see the utter uselessness of running this kind of advertising copy. Surely it is evident that there is no "punch", no pulling power in such advertising.

The style of newspaper and circular advertising that will bring business is shown in Figure 38. There are plenty of pictures, descriptive matter and prices. Even though small, the illustrations are attractive. They show relative values. Had one cut in this section of the advertisement been out of proportion it would have ruined the effectiveness of the entire display.

Figure 39 demonstrates the possibilities of describing a large amount of curtain and drapery material in small space. Furniture dealers pay entirely too little attention to these important lines and advertising along these lines should receive careful attention.

It is not necessary at all times to make "cut" prices as shown in these examples; the feature to be impressed upon the dealer is the typographical style—the general style

Lace and Novelty Curtains—
In the Clearance Sale at About One-Third to One-Half Under Real Value.

Including Cluny, Cable Nets, Marquetterie, Voile, Madras Weaves and Nottingham—about fifty different kinds—from ordinary Nottinghams to fine hand made French Lace Curtains—in the Clearance Sale. Prices About One-third to One-half Under Real Value.

\$20 Curtains, pair \$10.00	\$25 Curtains, pair \$13.38
\$15 Curtains, pair \$7.50	\$20 Curtains, pair \$12.28
\$8 Curtains, pair \$4.00	\$15 Curtains, pair \$9.88
\$7 Curtains, pair \$3.50	\$14 Curtains, pair \$8.88
\$6 Curtains, pair \$3.00	\$10 Curtains, pair \$6.88
\$5 Curtains, pair \$2.50	\$8 Curtains, pair \$5.88
\$3 Curtains, pair \$1.98	\$5 Curtains, pair \$3.88

\$1.25 to \$1.75 Sash Curtains, pair—
In Marquetterie and Voile—An assorted lot in ecru and white; the bottoms are hemmed, and the tops are headed. The material alone is many of these Curtains is worth 75c to \$1.25—hemmed and headed all ready to hang. Sale price, at pair,.....
69c

Your Spring House Refurnishings is not so very far off—Why not anticipate your needs and save money at this sale?

Fig. 39

of set-up, which can be followed in almost any printing office.

Figure 40 shows one way of advertising rugs and other floor coverings. A cut adds much to the attractiveness of this class of home furnishings—in fact a rug advertisement appears very uninteresting unless an illustration of some sort is used. A rug shown on the floor, with some of the furniture in place is the most effective, and such cuts can be readily secured from the whole-

Timely Values in Floor Coverings

SEAMLESS TAPESTRY BRUSSELS RUGS

In neat small designs and practical colorings for resisting wear, suitable for any room at these attractive prices.

Size 9x12 feet	.....\$37.50
Size 8 1/2 x 10 1/2 feet	.....\$35.00
Size 7 1/2 x 9 feet	.....\$25.00
Size 6x9 feet	.....\$20.00

NEW LINOLEUMS

Inlaid Linoleums where the pattern and colors go through to the back in neat tile effects, suitable for dining room, kitchen or bathroom. Price per square yard, \$1.75, \$2.25 and \$2.50.

Printed Linoleums, price per square yard, 65c, \$1.25 and \$1.65.

CARPET SAMPLES

at less than one-half manufacturers' cost price. These are all new pieces, 1 1/2-yard lengths, with ends serged, making them a very practical size rug for many places in the home.

Body Brussels Carpet Samples, 1 1/2 yards long, each\$2.65

Wilton Rug Samples, 1 1/2 yards long, each\$3.25

Body Brussels Rug Samples, 1 1/2 yards long, each\$3.00

Wilton Rug Samples, 1 1/2 yards long, each\$3.75

Wilton Carpet Samples, 1 1/2 yards long, each\$5.00

Convenient terms can be arranged for payment.

SEAMLESS VELVET RUGS

Where moderate priced rugs are desired these fill every requirement. They are dependable in texture, effective in design and colorings at these low prices—

Size 9x12 feet	.....\$60.00
Size 8 1/2 x 10 1/2 feet	.....\$55.00
Size 6x9 feet	.....\$35.00

WOOL AND FIBER RUGS

They meet a popular demand for every room in the home or apartment, especially where a decorative effect is desired at a nominal cost.

Size 9x12 feet	.....\$20.00
Size 8 1/2 x 10 1/2 feet	.....\$18.00
Size 6x9 feet	.....\$12.00
Size 4x7 feet	.....\$7.00

STAIR CARPETS

In a splendid variety of grades, patterns and colorings now much used in apartment houses. Price per yard 55c, \$1.75, \$3.00 and \$4.00.

Fig. 40

salers. This example of advertising shows a wide variety displayed in a very small space.

There are wonderful possibilities in the furniture line. People are building modern homes—they want the things that a few years ago were within the reach only of the extremely wealthy—take advantage of these conditions—and go out after business.

Be seasonable. Show people how to make their homes more beautiful—more comfortable—and you'll sell goods.

A YEAR'S CAMPAIGN

HOW TO PLAN AHEAD

One more "secret" before this chapter closes: When you are about to announce a big sale—be sure and take large space in the newspapers if possible. If you have no newspapers send out large circulars. Make your advertising enthusiastic—and have the employees in your store enthusiastic. Give a comprehensive list of all merchandise, and go forward with the idea that you have the only store—and that this is to be the biggest sale you ever held. Make each sale outdo all previous efforts—and have everybody in your store strive for this result.

Make 'Em Work Together

Have your windows trimmed for these special events, and have the merchandise out in plain sight, where people can see it the minute they come in.

Large show cards should point the way—and impress upon your customers that you really have hundreds of items ready for them at the prices you advertised.

Fix upon your important sales dates and lay your plans at the beginning of the year. Never waver from this program. Choose a date for your Anniversary Sale, if you are not already holding one. This should be in the nature of a birthday event, and make it a big one.

Then decide upon a Pre-Inventory Sale which you should hold in plenty of time to rid your stocks of every item you do not want to list and "carry-over."

Go through stocks thoroughly before you announce this sale and you will have no trouble in finding plenty of items to advertise. Mark them at prices that WILL MOVE THEM.

After "Inventory" usually comes the "Clearance" and with the assistance of your

jobbers and manufacturers you can make this another rousing sale, by filling in with specially bought merchandise to bring up certain lots to the point where you can advertise real bargains. Other "clearances" can be held throughout the year, and by "picking-up" specials from your wholesaler, you not only add vigor to your sales, but you also make a quick turn-over on the merchandise.

Too many merchants are over-bought, and do not have the ready cash to do this—but all should have a little surplus to take advantage of these opportunities—for they come frequently, and many a successful merchant buys up small lots in advance of his sales.

With the dates for these three sales selected—there is still an opening for another big sale—four each year are not too many. Select the date for the additional sale that will be most opportune for you. This same rule applies to the "Clearance" if the merchant does not care to follow his "Inventory" in that way.

Keep a Step or Two Ahead

Then there are the January White Sales, and February White Sales held in many localities. There is the February Sale of Furniture, and the early Spring sales in March; also April and May sales, depending upon the arrival of new merchandise, and the new things for Spring. You can have Summer Sales, "Dollar Days", Community Bargain Days, also a Linen Sale, just before Thanksgiving, and then begin on the Holiday Sales. Always keep in advance of the needs of the public, and anticipate their desires.

Have faith in advertising.

Keep everlastingly at it.

And success will be yours.

HOW TO TRIM WINDOWS

Lesson No. 1.—General Directions on Construction of Backgrounds, Materials to Use, Decorations of Panels, Etc.

"How to trim windows."

That's the problem that seems to be puzzling a great many merchants—yet it shouldn't be a puzzling question at all.

Decorating windows and interiors—planning new displays, and making decorative backgrounds is in reality very easy.

First of all—YOU MUST PROVIDE A SUITABLE PLACE WHERE YOU CAN WORK.

Not one store in a hundred has made any arrangements for a work room, or any place where a bench can be placed and a few carpenter tools hung. If you are going to do any window work or decorating worth the name—it is absolutely necessary that you have a place where you can "spread out", and build ornamental pieces.

And there should be a store room where many of these "set pieces" can be stored for future use.

Don't tear things out of the window as though you were tearing down an old house. Preserve as much of your work as possible, at least try and save the material. Do not be destructive. Material costs money—and if it can be used over and over again—you are saving something and can expend the money for artificial foliage, fixtures, etc.

In window work—it is necessary to have a suitable background, either a permanent background,—one that is handsomely finished, or you must arrange to build one that will serve the purpose.

Many window men prefer to build their own backgrounds, making them semi-permanent, and in front of these—build their ornamental trims.

Building a semi-permanent background is very simple, but you must first decide on the general dimensions as to height, and how many panels you desire.

Figure "1" shows how the frame work should appear from the rear side—or the reverse side, as applied to the side facing the street.

Make your frame work in sections—if you have a corner to provide for, or an end or

side. Make the entire back a separate section, and the same rule applies to other sections of divisions.

Use fairly heavy material—nothing lighter than $\frac{7}{8}$ -inch boards, and even heavier if the window is quite long. Have the lumber well dressed, even as to thickness, and at least 3 inches wide. Then proceed as indicated in Figure "1".

First have one edge of the boards "side-



Fig. 2

tongued" or side grooved to a depth equal to the thickness of wall board, or whatever material you are going to use for panels, and have these grooves wide enough to hold the wall board in place at least a half-inch in width. Then saw the boards into suitable lengths, having the two extreme ends long enough to be the total height of your background. Fasten these to the two pieces that have been cut for the top and bottom strips, and *insert screws through the end pieces into the top and bottom boards.*

Do not use nails.

You can keep the front of the frame very firm and even by clamping the corners with iron clamps and using a block of wood on the front to hold the faces of the boards even, to make a smooth surface.

It will also add much to the general ap-

pearance of the window to have the lower board of the frame a trifle wider than the others, if possible.

When you have the four sided frame completed, arrange for the up-and-down strips which will form the frame for the panels.

Cut these strips the same lengths exactly—and then fasten at top and bottom with screws, so that the strips may be moved if necessary should you at some time decide to add to the number of panels or to reduce the number of panels. If you use nails, you will ruin your framework in endeavoring to make any changes or alterations.

You now have your frame ready for decorating or painting, and this can be left to the individual taste of the "trimmer" as necessity may indicate. A rich mahogany

is a good color; many stores are now using a French gray, others prefer a cream tint, while for grocery stores an enamel white is very good. Select a good color that will permit your merchandise to show up well, and if you decide to change the color, it can be done later.

The panel marked "A" in the drawing No. 1 shows how the frame work should be grooved, to permit the wall board panels to fit into place.

Panel "B" shows one of the wall board panels in place, and with several of the "wooden" buttons turned to hold the wall board in place. These buttons should be placed at intervals of about six inches to prevent the board from warping.

Figure "2" shows various ways of decorating the panels. The first panel on the left is shown in place, and painted a plain color, slightly darker than the frame work, which in this instance is supposed to have been stained a natural color—showing the grain of the wood.

The center panel has been left open so as to show the plan of construction of the frame, as viewed from the "front" side.

The third or last panel shows how many beautiful effects may be obtained by having the center of the panel one color, and using a contrasting color or lighter color for the margin. On the panel indicated it is intended to show how the two colors could be separated by nailing onto the panel narrow strips of gold beading, or narrow picture frame moulding. If regular gold beading is not to be had, get narrow strips from the

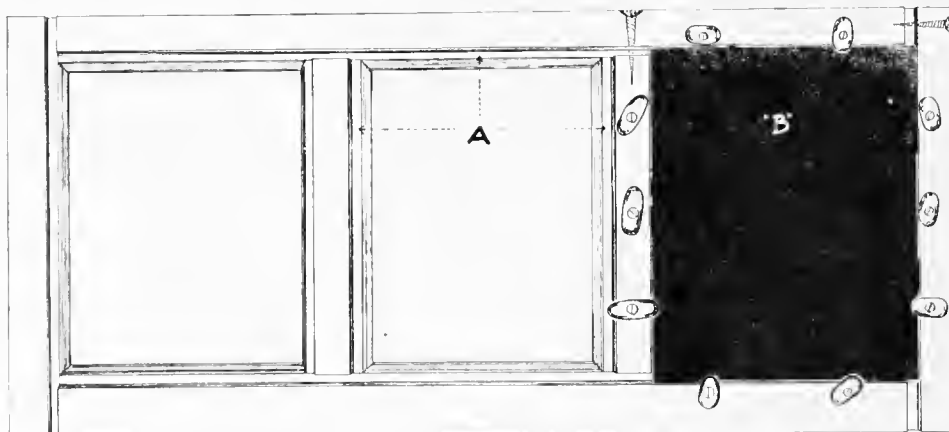


Fig. 1

tumber yard, and gild them with gold paint—this will do almost as well.

This, in a few words, is the way to build a very satisfactory background, and at very little expense.

Make the end sections in the same manner, and join them to the back with clamps or screws. Have all "joints" as tight as possible.

CHRISTMAS WINDOWS

Decorative Screen Background, Easily Made From Inexpensive Materials.

Here is a simple, sure fire idea that will greatly increase your December sales. Begin planning right now, and put in an attractive Christmas window.

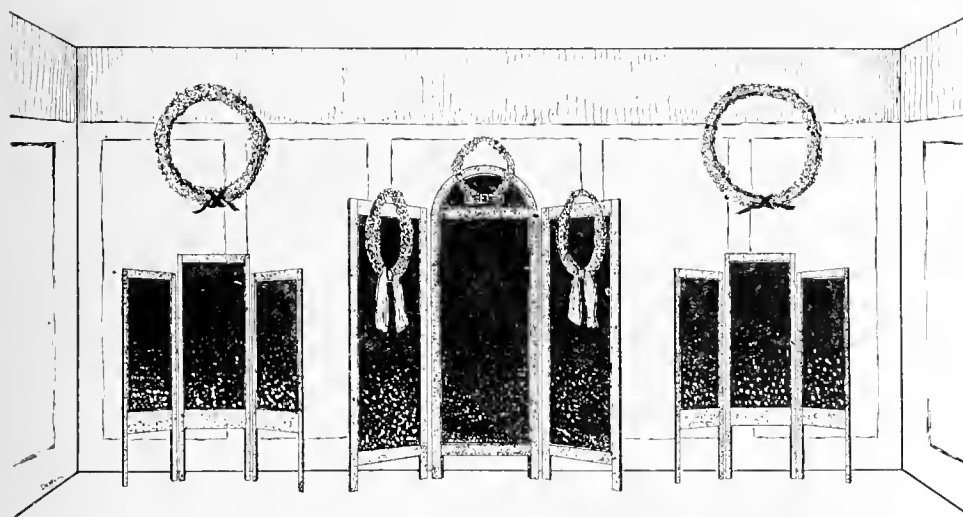
The greater the number of suggestions you can offer during the Christmas buying season, the greater will be your sales, and consequent profits.

Footwear of all classes, attractively displayed in a neat window that carries the suggestion of Christmas, will make a strong impression upon the passerby, because such a window creates a desire to buy.

An attractive window adds greatly to the desirability and apparent worth of any merchandise, particularly to footwear.

Any retailer, anywhere, can prepare a very appropriate window for the Holiday season, and the cost will be very little—almost nothing. All that is required is a little time, a little pride in store appearance—and a little ingenuity.

Hundreds of general merchants seem to think that they must be big city "artists" to properly trim a window.



On the contrary—they are far from the truth. Even in the smallest towns it is possible to have wonderful windows, but you must have a place to do the work. There must be a work bench and a few carpenter tools. With these things at hand and a few pine strips—there is no limit to the beautiful windows and backgrounds that can be made.

Easy Background to Make

The accompanying illustration shows what can be accomplished with inexpensive materials—plain pine strips that you can

find in any store, or procure at very little cost, and the work of building this ornamental, semi-background is very simple.

The first step is to "size up" your window and decide on the dimensions for the center screen and the two side screens. The center "screen" should be high enough to stand out well after the merchandise is in place, and the panels should be just wide enough so that the three "screens" will not crowd the window.

When you have decided on the height and width of the various panels, get some two-inch strips for the frame work of the center figure, and cut them all the same length—you will need six strips for the uprights. Saw the strips for the cross pieces at the same time. Then nail two of the uprights to two of the cross pieces, keeping the joints even on what will be the "street side" of the frame; then you will have your central screen ready for the paint. Have the bottom cross pieces about 6 inches from the floor, cut the half circle from two pieces of wide pine board, joined at the top.

Construction Advice

Proceed the same with the side screens, cutting 12 strips for the uprights, four of them being about 4 inches longer than the others, and these can be made from strips one inch square, or even smaller. The cross pieces should be at least two inches wide and as thick as the strips. The idea of using wider strips for the cross pieces is to add to the strength of the panels. Have the bottom cross pieces of the small screens about twice the distance from the floor as compared with the large center panels.

And bear this important point in mind—in building any fixture for your windows—do it carefully, and make up everything in

a thoroughly substantial manner, so that the frames may be stored away, or redecorated, and used at some future time.

When the frames are completed, choose some material that will do for the panels. If you cannot use some blue cloth, use wall board painted a sky blue, or you can procure some dark blue cardboard from your printer. If it is necessary to use cardboard, be sure to build your side frames not longer than 26 inches from lower cross piece to the top, because cardboard is 28 inches long and you must allow for nailing. Your center

screen can be much higher between cross pieces, because you can add a smaller cross piece to hide the "joint" where it has been necessary to piece the cardboard.

Further Instructions

The next important step is to spatter the cardboard as shown in the illustration, with white paint, or other white coloring.

A white water color is suggested because after it has been carefully spattered you can add a dash of "diamond dust" before the color dries, which will add to the snow effect. Before trying paint on your cardboard, make a trial spatter on an extra piece of board to see whether or not the oil in the paint will spread, and leave an oily, spotted surface. If the oil spreads, then you should mix some liquid whiting—adding the diamond dust before it dries. Paint will work on wall board, but not always on cardboard. After you have spattered the panels place them where they will dry quickly, and proceed to paint your frames a light blue—in fact a very light blue—in contrast to the color of the panels. Water color will do for this, or you can use paint.

When your frames have dried, tack the cardboard or wall board onto the back, and fasten the frames together with small strips of leather or canvas for hinges, and your decorative scheme is about completed.

All May Help

This part of the work can be done within a couple of hours, and at odd times by anyone in the store, if you do not have a regular window decorator.

Holly wreaths can be placed on the screens as shown, or anywhere else about the display if you so desire.

In placing footwear in the window, and this would make an ideal footwear window, keep the holiday footwear together, either in the center, along the front, on one end.

Have the highest point of your display in the center, directly in front of the large screen, and the next two highest points should be in front of the other two screens, with the lower points of the display between.

Christmas Accessories

Two small Christmas trees with candles, or electric bulbs lighted, would add much to the trim, and if the window is large enough these trees could be placed between the screens.

Stands, pedestals, and small decorative tables will aid in assembling the footwear and make the window appear less monotonous than where the single standards are used.

An effective way of building up the fixtures for the shoes, would be to take several small boxes varying in size, and use cotton batting for the floor of the window, as well as building the cotton over the boxes to resemble snow. Sprinkle the floor with diamond dust and you will have a very attractive window.

Ribbons

In placing your holly wreaths add a touch of bright red and green ribbon about the display—and a few attractive show cards.

CHRISTMAS WINDOWS

A Plan for Redecorating the Screens Shown in Previous Lesson.

Here's a plan for redecorating the window setting which was shown in the previous lesson.

Before proceeding with the redecorating, however, you should refer to page 39, and note how the trim was originally planned.

In retrimming your window, using the

Small colored globes, green or a frosted white, are preferred, and these should be fastened to the tops of your candles, one on each. You can use storage batteries, or you can have the electrician in your city do the wiring. The wire should come in from the back of the window, and you can groove the "candle" on the side away from the street to hide the wire. If preferred, you can use a "bit" and drill a hole through the center of the candle for the wiring and socket.

This completes the decorative, oblong panels.



design shown in this article, all that is necessary is to first remove the screens, then put up the decorative, oblong panels, as shown in the background, fastening them against the wall.

These "oblong" panels should be large enough to balance with the remainder of the trim. Do not make them too small, for if you do they will look out of place; and if too large, they will attract from everything else. About eighteen inches, or less, will be a good length, and they should be of neat, oblong shape. Pine boards will do for the rough work. Cover them with red crepe paper, or red plush. Plush is much the richer, but crepe paper will do just as well. If you use paper, do not smooth out the "wrinkles", but tack the paper just firm enough to hold it in place, keeping the edges as even as possible, and use all tacks on the back of the frame.

Candlesticks

When these oblongs have been covered, secure a round piece of wood, about two inches in diameter, for your candlesticks. Two pieces about 10 or 12 inches long will do, and cut the tops of each so that there will be a slight slope, to represent candles that have burned slightly more on one side than the other. Paint these sticks a pure white, and when the paint has dried, use some "plaster of Paris", modeling this about the top of the stick to give the effect of wax run down over the sides of the candle.

This done, the next step is to secure some boards and build two brackets or arms for the candles. These arms may be made in any shape, but should be about three inches wide at the bottom, possibly four inches, and you can nail these to the background panel, after having painted them a bronze color. Fasten your candles to the arms, and you are ready for the electric wiring.

The next steps are very simple, and should take but a very few minutes.

Enter the Snowdrifts

Use the same decorative screens. With a brush and white paint, daub over the lower section of the screens, as shown in the drawing, leaving the top section the original blue; or if you prefer, the top section could be repainted a very light, sky blue. When the white paint has dried, take a small brush, using black paint or ink, and make outlines which will represent the outlines of the snow drifts. When the black paint has dried, use a somewhat larger brush and olive green ink, and paint a few pine trees as shown.

This completes the painting.

Next, take some cotton batting and trim the tops of the frames, as shown, to represent snow, and sprinkle mica, or artificial snow, over the cotton.

Place the screens in the window, and you are ready for the merchandise.

Build the merchandise highest in the cen-

ter, using a table or decorative bench. Then have the outline of the merchandise trim drop down gradually, then up—leaving the "ends" of the trim slightly higher than the intervening spaces.

In other words, the highest point in the trim should be in front of the large screen, the next points in front of the smaller end screens, and you will have a well balanced, Christmas window.

EASTER WINDOWS

Definite and Simple Directions for Window Backgrounds for This Season of the Year.

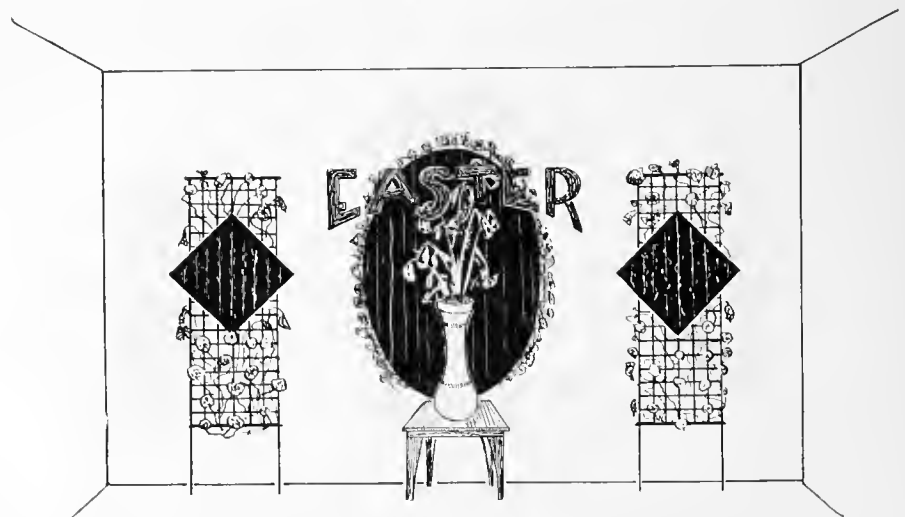
The size and general dimension of the "trim" illustrated depends of course upon the size of your window. If your window is not as long in proportion as suggested in the drawing, then you should narrow up the center panel. If you have a window that is much longer, but very low, then you might run the "oval" the long way of the window, and narrow it up somewhat. The "oval" should be in proportion to the general trim, or at least this particular section.

For the frame of the oval use anything that is handy, barrel hoops, or light strips. The color of the oval, and the side squares should be a beautiful, lively purple. Wall paper, with a neat stripe or other "quiet" figure running through it, would make a good covering for the oval, and the outer edges could be covered with ribbon or other decorative material, to hide the nail heads or tacks. If you decide to use cloth or plush for the oval, any neat light frame will do. The same applies to the side squares, which should be covered with similar material.

The word "EASTER" should be made of letters cut out of heavy cardboard, and then painted with gold or silver paint. These letters can then be fastened upon a small bar and readily fastened to the oval.

A small stand, preferably of a decorative character, will serve as a flower stand, and any ornamental vase, with real, or artificial flowers and foliage, will do for the center relief.

As shown in the illustration, there are



small sections of lattice work, standing just back of the side squares.

This lattice work is made of small pine strips about one-half inch square and when in place artificial foliage should be woven in and out, very profusely through the small squares.

The lattice work can be painted white and the foliage should abound in green, and bright colors. If the lattice work is painted a bright green, be sure and use foliage or other decorative matter that will add to the contrast.

Flowers or Foliage

The outside rim of the large oval may also be decorated with flowers or foliage, if you have a sufficient quality.

This in brief is the general scheme. It may be altered to fit various windows and to conform to unforeseen conditions, but if rightly put in place, and trimmed as indicated, it will prove a very effective background, and the expense is small.

SUMMER WINDOWS

Directions for Fashioning Attractive Stage Setting for Shoes, Dry Goods or Ready-to-Wear With Sketch Showing Its Finished Appearance.

Proper decorative backgrounds for your windows will make Summer merchandise appear all the more desirable.

When trade conditions seem to be slow, no merchant can afford to overlook anything that will aid in the selling of goods.

Simple decorative schemes for temporary backgrounds are easily originated, and if you have preserved some of the "lattice work" from previous window trims, the suggestion shown here can be carried out that much easier.

The frames for the panels here shown may be made from any material 3-4 to 7-8 inches in thickness and about two inches wide. If your window is quite long, and you have to widen out the panels to keep the proportion, make the strips three inches wide.

If your window is extremely long, and you desire to follow out this scheme

through the entire length, make extra panels, somewhat smaller than the two end panels shown, and place them between the center and the present end panels.

The panels proper (that is the material to fit inside the frames) may be made of wall board, or cardboard tacked or "buttoned" to the back of the frames; or crepe paper may be used.

Color Scheme

The color scheme for the frame work depends upon the surroundings, but French grey, or ivory is to be preferred. The panels should be a rich, bluish-purple. The lattice work may be French grey or ivory to match the frame, but a prettier effect will be obtained if the lattice work is painted a pale green.

This color scheme can be elaborated upon

between the panels, or small flower pots with artificial flowers may be set in front of the panels.

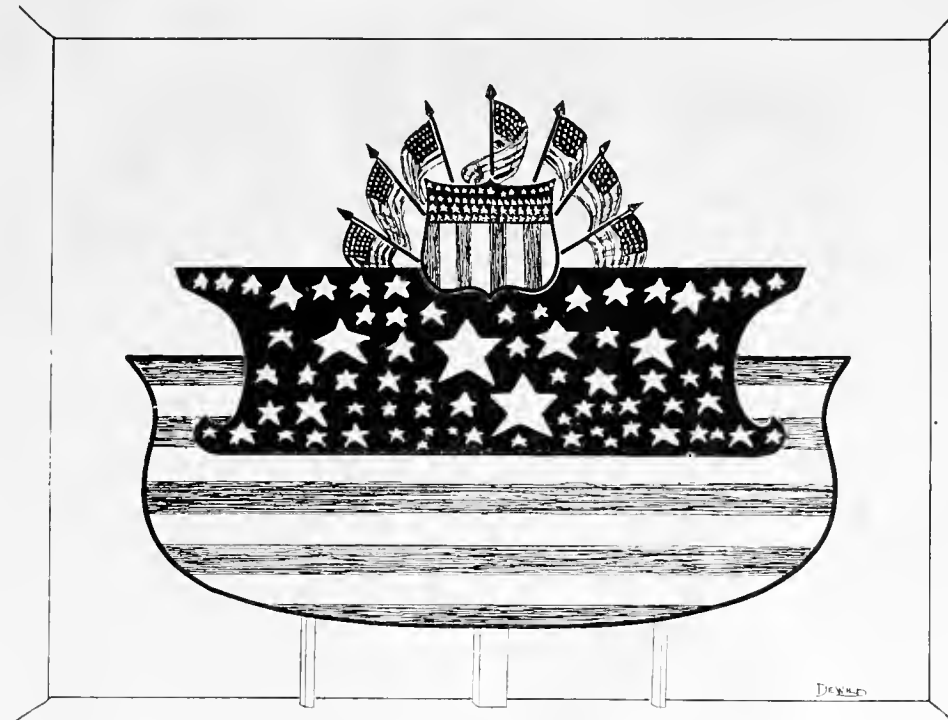
This window is practical for shoes, dry goods, or ready-to-wear, and the cost of installation is almost negligible.

PATRIOTIC TRIMS

Suggestions for Fourth of July That Will Sell Goods.

There are two important points to consider in planning a "Fourth of July" window.

From the merchants' point of view such a window should be planned with the idea of increasing sales of certain merchandise,



to a great extent as the designer may have the materials at hand and the necessary time.

A gold beading may be added to either the face of the frames, or inserted around the inside edge. Flower pots, preferably antique or Oriental in design, may be added

rather than to build a window that will attract attention only, cause people to stop, look, and comment on the wonderful "trim," and not be attracted by the goods displayed.

What Kind of Display?

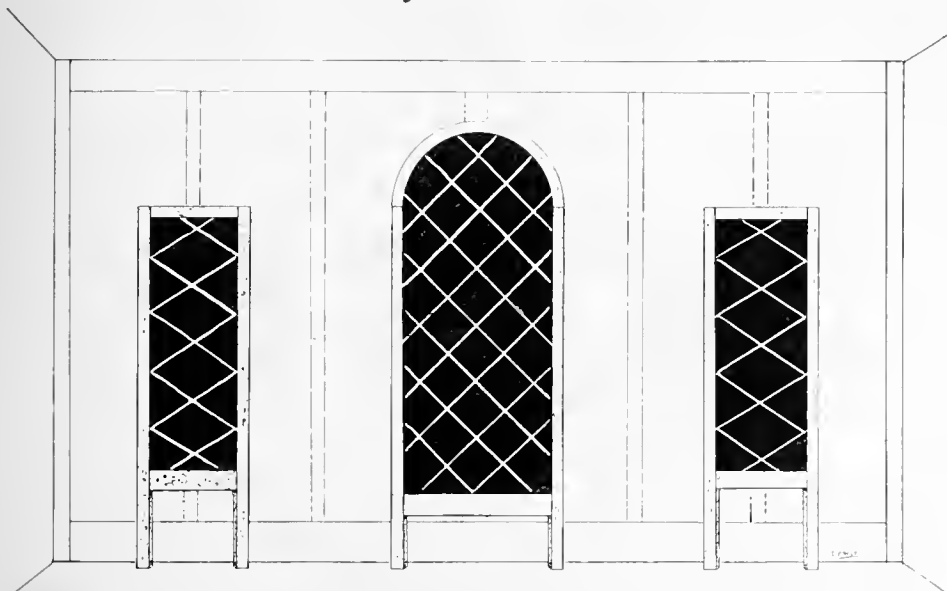
Another point to be decided is whether you are going to place a "regular" display of goods, or if the window will contain a seasonable display—or perhaps a display part seasonable and part regular.

In this instance, by the word "seasonable" we mean picnic supplies for lunches, firecrackers, fire works, etc. A "regular" display would be a regular grocery display, with perhaps a part of the display naturally devoted to picnic suggestions for an outdoor holiday.

In some communities, it is desirable to put in a patriotic display and have it elaborate—even to the point of sub-ordinating the grocery products, simply to cause comment and have people stop. This plan, however, should be followed out in only the smaller communities, or in the larger cities, where—in the latter case—a small part of the immense window space can be devoted to this purpose without much loss of space.

Historical and Merchandise

If there are available some relics from the



battlefields of Europe, it will be an easy matter to make a feature display of them alone, but it is much better to couple up the historical features with merchandise.

Now for the building of the background, as illustrated.

Naturally the general outline of the decorations will depend upon the size of your window—height and length. The idea as shown here may be lengthened or heightened as required.

The various panels may be made from sheets of cardboard, tacked on a frame to keep the joints close, or regular bunting may be used if the designs procurable are what you desire. In this instance the bunting should be tacked onto some firm material that will add stiffness to the panels.

Clean Background Only

If you find it necessary or desirable to use cardboard or wall board, cut the designs as you want them and then proceed to decorate. If you have selected wall board, which if course is preferred because of its stability, give it two or three coats of white, until it is a snow white. Don't try to make up a good window with a "dirty" white background.

The next step is to decide whether or not your merchandise is going to be a display that will be rather dark, or if all the things that are going into the window are going to be relatively "light" in color.

If the general display of merchandise is to be dark, then reverse the design as suggested in the drawing, and have the alternate white and red striped panel at the top, and the stars at the bottom. If the general tone of your display is going to be light, such as canned foods, fruits, etc., the dark blue background with the white stars will be best for the top—as shown in the drawing.

How to Stripe

Striping the white panel with red is easy. Use a long "straight edge" for drawing the lines with a pencil, and then follow up with a brush, using bright red paint or show card color.

For forming the blue field cut out a number of stars from cheap Manila tag board, which may be procured from your printers, or you can cut star shapes from cardboard boxes, using material that is not too heavy. The stars need not be all the same size—better to have them vary and, when sufficient number have been cut, pin or tack them to the panel. Then take blue show card color, or paint, and spray the background thoroughly, the same as a frescoer does. For spraying, use an atomizer, or a stiff bristled brush, then remove the cardboard shapes and you have white stars.

If you are inclined to be artistic and have the time, first paint the panel blue, and then paint white stars on this, or tack on white cardboard stars. This takes time, but some may prefer to do it that way.

If you spray—be sure to have the panels lying flat on the floor, as the color may run, and spoil your star outline otherwise.

Firecracker Dummies

The same rules apply to decorating the small shield at the center of the top. If

desired the shield may be eliminated, and only the flags used for the center piece. Another idea would be to make up several "dummy" or imitation firecrackers, very large in size, and use these for a top center piece.

The whole design can be nailed to upright strips, and then placed in the window, or fastened to the regular window background—just as preferred.

In getting the shapes of the panels uniform it is a good plan to cut your pattern from wrapping paper, and marking your outlines from these. Simply fold the wrapping paper to a point that will be the center of your panel, and then your two sides will be exactly alike.

The merchandise for this display should be arranged on stands and steps, and not be massed so tightly as to hide the decorations.

Center and End Displays

There should be a high display of goods in the center, and the displays on the ends should be rather high.

The intermediate points can be filled out to give a pleasing outline to the general scheme.

If war relics, etc., are to be used, they can be grouped in the center near the front of the window, or two groups made—one

steps upon which some of the merchandise should be displayed.

Make your windows suggestive—make them pay in actual results. If people will stop to look at the decorations—it is best to have something in the window that will suggest something for them to take home.

FOR THE "FOURTH"

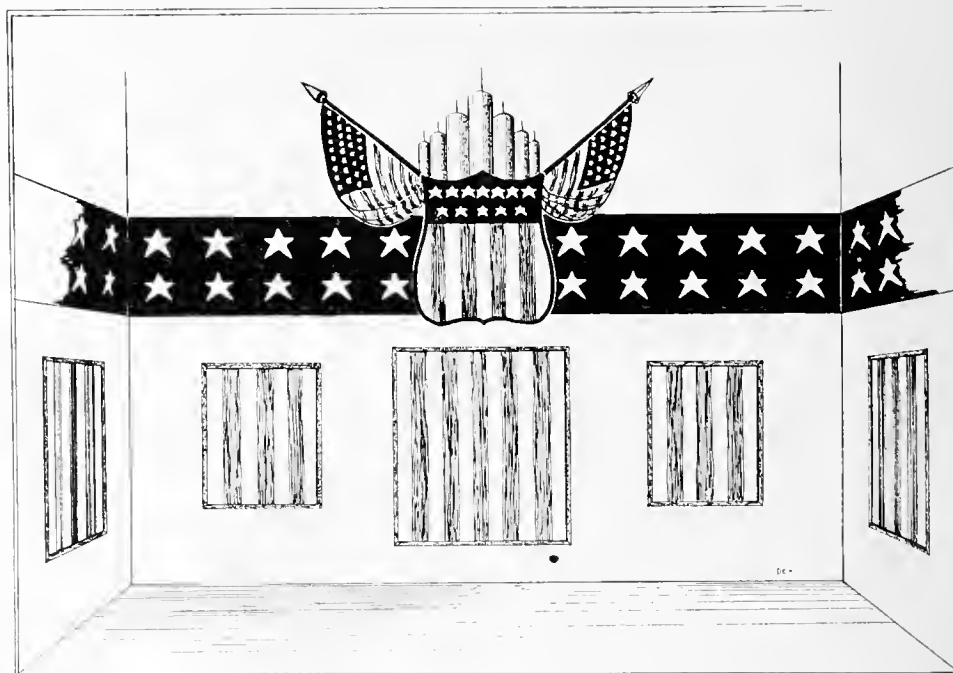
Another "Patriotic" Trim for General Store Windows or Exclusive Footwear.

The drawing reproduced herewith is a suggestion for a background trim which is particularly well adapted to footwear, but may also be used for a dry goods window or for a combination display.

To make the window appear as attractive as possible, the whole display should be backed up by pure white or very faint blue cloth draping, arranged in neat plaits or drapes.

It is easy to arrange a background draping of this kind by having the cloth strung on wires and these wires fastened to the sides and the back of the window. This is the first step in making a display. The next step is arranging the alternate red and white striped panels as shown in the sketch.

These panels should be of such shape that



on each end. If the relics are small, they should be near the glass where people can readily see them, and if an explanation is deemed necessary—each article should be appropriately tagged.

Another unique idea would be to build a flag staff in the center of the window. Have a flag flying from the top, kept fluttering by the breeze from a large electric fan, placed in the back corner of the window and partially hidden from the public by a masking of foliage, etc.

Flag Pole Base

The foot of the flag staff could be surrounded with a round table, arranged in

they harmonize nicely with the general dimensions of the window or section of the window as the case may be.

It is preferred that these panels be made of good material, and a good grade of white cloth might be used with red ribbon serving as the up and down stripes. However, cheap bunting or common flags can be used. In the latter case, the blue field with the stars should be folded out of sight.

Where Wall Board is Used

If wall board or other substantial material is handy, these ornamental panels should be tacked to this substantial material, and around the outer edge of these

panels should be nailed a very neat gilded moulding, very much the same as a narrow gilt picture frame.

If these panels are made in this manner they can be easily suspended from the back and sides of the window.

The blue border with the white stars should be of a good grade of material to harmonize with the panels, but if common body be used for the panels the same material will do for the border.

Silk Very Desirable

If, however, you desire the best effect possible, silk material should be used for the panels, and a strip of blue silk should be used for the border, or perhaps a strip of plush; and the white stars could be made of white card board and fastened with ordinary pins.

If the decorator finds it desirable to make up a border, the strip of cloth may be made of blue and the white stars painted thereon; or white cloth may be used for the border, and, by cutting out the star shapes from cheap card board boxes, these can be fastened in their proper places and the border stenciled with an air brush or common atomizer, dark blue show card colors being used for that work.

If a plain border is desired, such as is shown in the drawing, this should also be fastened to some substantial material, and a wide border would do very nicely.

The idea of tacking the panel to a board is that when the border is in place, it should be trimmed on the top and bottom with neat gilded moulding to match the panels.

Different Effect

If a straight line border is not desired, the effect can be changed by draping the blue field in very neat drapes, having the largest and deepest drape in the center.

The shield can be easily made from any substantial material that is large enough, first painting the material a glossy white, then outlining the blue field with the stars in white. The edges of the shield should be beveled and touched up with a gold paint.

Two ordinary flags may be used for the trim as indicated, or a large number of flags can be used as desired.

Accessories

The arrangement of fire crackers behind the shield can be made by using light-weight card board bent in cylindrical form and painted dark red. If desired, however, some other decoration may be substituted for the fire crackers.

In placing the footwear in the window, it would add to the general color scheme to use fixture of a light shade of blue if possible especially for the display of white footwear.

Draped Display Devices

If this is impossible, the stands and decorative pedestals should be draped with blue plush or blue silk in several places throughout the display to keep up the color scheme.

The blue draping should particularly be interwoven with the display of white shoes, etc.

War Relics, Etc.

If it is desired to use some war relics and souvenirs, these could be grouped on small

stands or placed on the floor close to the front of the window, depending on the number and size of the articles used.

If the relics are of such size and shape that you desire to make them a feature of the window, the center could be used for this purpose, taking as much room as necessary, and the footwear could then be arranged in two groups on either side—somewhat in the shape of a semicircle.

The background design has been drawn with the idea in mind that the center of the display should be quite high.

Economy or Opposite

This is a window that can be made up very elaborately, depending on the expense and material available. The more expensive the material used, the neater will be the display, although ordinary bunting and cheap material may be used with a very good effect where economy is desired.

It is suggested that the panels and shield should be made quite permanent, so that they may be used again.

GENERAL TRIMS

Background Suggestions for Seasonable Trims That May Be Used Any Time.

The illustration here reproduced, is a very attractive window background for shoes, general merchandise, or even clothing.

The trim can be made up at very little expense, or it may be elaborated upon—depending on the foliage or flowers, and other additional trimmings the display man or merchant has on hand or desires to use.

For Spring the draped background may

be made in the work room, and taken into the window afterward.

If all the work must be done inside the window, and you do not care to drive tacks or pins into the woodwork, proceed as follows:

Sew a wide seam across the top of the cloth, the long way, then insert a wire or stout cord, or even an iron rod, and suspend this across the window at the height you want the drape. Then this drape can be tacked to a 2-inch strip at the bottom.

Another quick way of draping is to use a stout "drawstring" at the top and bottom of the drape. If the window is rather small, and you are careful, you can even drape crepe paper by using a draw string at the top and bottom and then fasten to a frame to fit the window.

If the right shade of green or dark red is unobtainable, a very pale blue or tan may be used—in fact for clothing and men's furnishings—the latter is preferred.

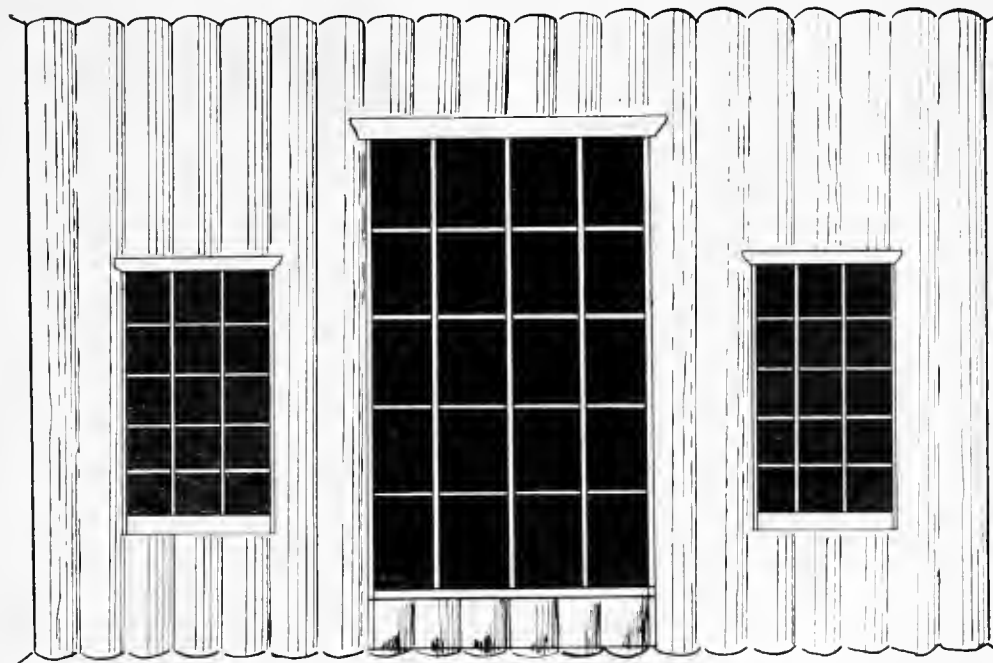
After the background drape is in place, the ornamental figures may be brought in.

These panels may be made of wall board and painted a rich, bright purple, or you can procure mat board, or card board of the right shade of purple.

The window effect, or lattice work across the face of the panels is made by using narrow pine strips, enameled with white paint, or you can cut strips of heavy white card board the proper width.

In the drawing, reproduced herewith, it is impossible to show the beauty of this window, but such an arrangement is really very attractive.

Of course, this idea is only basic and may be elaborated upon considerably, depending



be any material of a bright green color that will cover the space.

For Fall this background drape should be a deep golden red. Crepe paper will do, or cloth may be used. The closer the pleats, or folds, the more attractive the drape, hence cloth is preferred.

If there is an opening to your show window through which a large frame can be taken into the window, this back drape can

upon the time, and amount of material you have to work with.

There should be flower pots, vases, and fancy stands distributed throughout the display of merchandise, and at least three large vases should be procured for the holding of real or artificial Easter lilies, these to sit in front of the panels.

If your window is of such size that only the center panel can be used—then make

this large enough to balance your display, and use only the one large vase, or you could place a vase on either side of the panel. Bear in mind that the flowers should be set high enough to show through and above the merchandise display.

The arrangement of the flowers and foliage adds much to the richness of the color scheme—and the more color, the better.

The merchandise trim, or arrangement, should be so placed that the top outline comes well up beyond the center of the middle panel.

It's a very easy trim—but if put in right, will prove decidedly effective.

SPORTS GOODS TRIMS

Hardware Dealers Must Not Neglect Their Windows—Many Items People Buy Are Through Suggestion.

Hardware dealers as a rule are very careless in the general arrangement of their windows. This is the wrong attitude for the reason that many dollars' worth of extra business can be brought into any store through the proper display of seasonable merchandise in the show windows.

Perhaps the reason so many hardware men are careless and indifferent concerning their show windows is that very few ideas are given them which are simple enough for general use.

Here is One Way

If such is the case, here is an idea for a window background that requires very little material, and very little time.

The general dimensions of the background may be changed, from the proportions shown in the drawing, to fit any size window. Wall board is most suitable and practical for the panels, but cardboard may be used, or board panels may be made, and then covered with wall paper of a suitable design.

Ordinary pine boards will do for the general frame work, but these should be of a uniform thickness and smoothly planed on one side. Fasten this frame work securely together by using lag screws, or by fastening the reinforcing blocks with screws onto the back of the framework. When this is done paint the frame work a suitable color, and you are ready for the rest of the trim. Bear in mind, however, that the frame work should be of a color that is in strong con-

trast to the color of the panels. If the panels are green, have the frame work painted a cream color, or other contrasting light color, or stained a natural oak.

To Make the Big Baseball

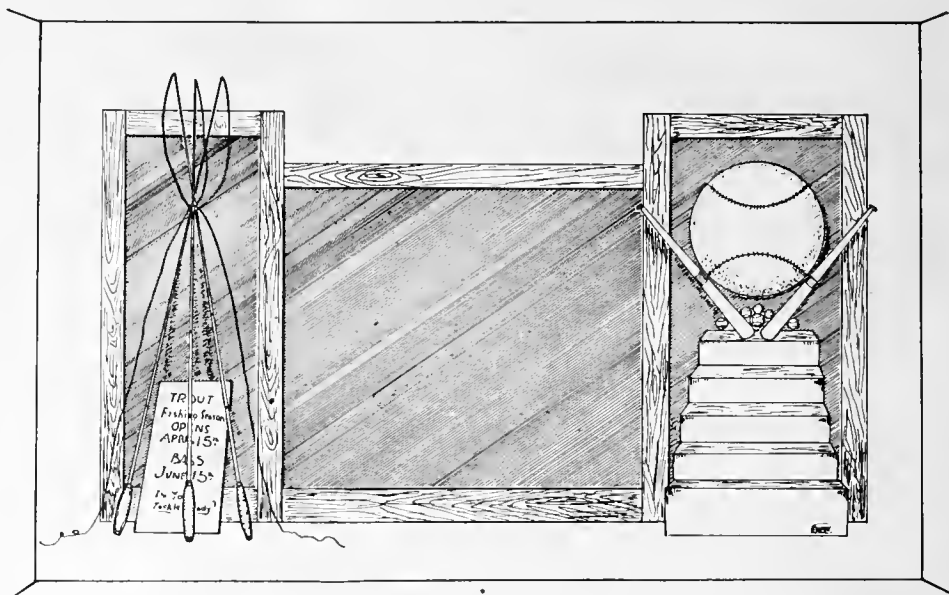
You can make a very good imitation of the big "baseball" design by borrowing a large wooden "butter bowl" from some dealer, if you do not have them in your own store. Paint the outside of this bowl with a white water color, and stripe with black where the "seams" of the cover would come. Then make little red dashes with a small brush to imitate the stitches. Cut a hole in the panel that will admit the butter bowl, but be sure that the cut-out is not too large. There must be a snug fit,

many dealers will decide to place many varying lines in this space.

For those who handle bicycles, coaster wagons, etc., these articles should be grouped in the center. If there is plenty of room the bicycles might be placed upon a platform, thus giving more room in front for the display of other merchandise.

Display Seasonable Goods

If you do not handle bicycles, or do not care to display them in this window, use the center space for any other merchandise that is seasonable. You can display lawn mowers, hose, seeds, etc., it matters not, so long as you place something seasonable in the window, and have it neatly arranged. Do not crowd the window, but place therein



and then a board may be nailed across the back of the panel to hold the bowl in place.

The steps in front may be made of boxes of various sizes, and these should be covered with some green material.

Upon these "steps" display your baseball and tennis goods, bats, rackets, balls, mits and gloves, shoes, hosiery, etc.

Trim for Rest of Window

The opposite side of the window is easily arranged. Simply group a few fishing rods, tackle boxes, minnow pails, and various sets of bait, etc. Also have a large show card naming the various opening dates, or any other information you care to use.

The center of the window has been left blank in the drawing for the reason that

as many articles as you can that will call people's attention to the things they should be buying, and that you want them to buy.

This is a very simple window, and yet will prove decidedly attractive, especially in the smaller towns. It may be elaborated upon, and perhaps many an ingenious window trimmer will think up some scheme for making a number of large "baseballs" to add to the attractiveness and attention pulling power of the display.

Our suggestion to all hardware dealers is—do not permit this season to go by without decorating your windows. Get out of the old rut, and push your store to the front. It will pay big in actual dollars and cents.

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